



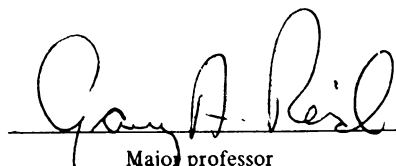
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Network And Syndicated Radio Programming
In The '90s: An Analysis

presented by
Linda Joy Bennett

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of the requirements for
Master of Arts degree in Telecommunication



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Gary A. Reid

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NETWORK AND SYNDICATED RADIO PROGRAMMING
IN THE '90S: AN ANALYSIS

By

Linda Joy Bennett

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Telecommunication

1991

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054-2827

ABSTRACT

NETWORK AND SYNDICATED RADIO PROGRAMMING IN THE '90S: AN ANALYSIS

By

Linda Joy Bennett

This thesis investigates the radio syndication industry. Since very little research has been conducted on this topic, many different aspects of the entire industry are analyzed. Studies conducted include: a pilot study to determine the differing roles and sizes of networks and syndication companies; an analysis of the syndicated program offerings; and a test market study of syndication practices of local radio stations. Also included is an analysis of network and syndication operations and affiliate relations, in addition to a section on future trends in the industry. Based upon the research data, a sample radio program was produced as an example of a weekly syndicated program for Album-Oriented Rock stations. Copies of the sample program may be obtained from the author or the thesis advisor at Michigan State University.

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ACKNOWLEDGMENTS

My appreciation is given to those friends and associates who have helped me through my struggles and frustrations to make this thesis possible. Foremost, is Gary Reid, whose guidance, knowledge, and patience were instrumental in the formation and completion of my thesis.

Thanks to the many radio professionals in the Lansing, Michigan area who contributed valuable time and information: Mark Bashore, WFMK; Dwayne Carver, WIBM; Blaine Wilson, WILS; Jay J. McCrae, WITL; Jack Robbins, WJIM AM-FM; Curt Gilleo, WKAR-AM; Hal Prentice, WKAR-FM; Dan Bayer, WKAR AM-FM; Dennis Martin, WKKP; Kevin Robinson, WVIC; David Phelps, WUNN; and Helena DuBose, WXLA. Special thanks to John David Buchanan of WMMQ for participating in the professional evaluation in addition to providing an informative interview.

Very special thanks to my friends at MSU Student Radio: Dawn Paepke, who contributed valuable information and feedback in addition to a lasting friendship throughout the past few years; Jenni Sperandeo, who participated as interviewee and voice talent, and helped to keep my sanity during the past few months; and Mike Stern, whose suggestions are always worthwhile.

My appreciation goes out to Dr. Thomas Muth and Dr. Lawrence Redd at the Department of Telecommunication for their contributions as committee members. Very special thanks to Ken Tanner for his musical talent, knowledge, and additional support. And I am enormously indebted to my long-time friend, Cindi Sutton, whose computer expertise saved this thesis many times.

And last, but definitely not least, thanks to my family and friends, whose continuing support is invaluable.

Linda Bennett

July 1991

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Part One:

NETWORK AND SYNDICATED PROGRAMMING STUDIES

INTRODUCTION

Offer local radio what it can't produce by itself.¹

This is the adage of the radio syndication industry. Nationally syndicated programs and services are utilized by local radio stations to augment their format. These programs and services, received from both networks and independent syndicators, add to the station's presentation by providing a more national perspective. Examples of syndicated radio programs are: weekly music features, such as "Casey's Top 40" and "Dick Clark's Rock, Roll & Remember"; daily music features, such as "A Moment of Musical History" and "BBC Classic Tracks"; and information features, such as "National Farm Report" and "Paul Harvey."

Features add color and texture to programming and also give salespeople something additional to sell."²

Even though almost all of the radio stations in the United States use some sort of syndicated programming, syndication has received little published attention in the radio industry.

This thesis explores the radio syndication industry from a number of different perspectives. The companies involved with syndication are analyzed according to their size and position in the industry. The programs produced by the --

networks and syndicators are also examined. The factors by which these programs are examined include program lengths, means of delivery, and terms of provision.

The Lansing radio market is used as a test market to illustrate the variety of programs offered to the listening audience. The syndicated programming schedules along with interviews from program directors in the Lansing area provide a view of the syndication industry from the local perspective. Summaries of syndicator operations and affiliate relations are also included, along with a look at trends in the syndication industry.

To fulfill the requirements for a production thesis at Michigan State University, a produced radio program is also included. This program is a sample of what the research indicates could be a commercially-viable syndicated program in today's market.

LITERATURE REVIEW

Examination of prior research on the topic, through the Comprehensive Dissertation Index and the Masters Abstracts, has indicated that the topic of modern radio syndication has never been approached. The only research available on the radio syndication industry is a 1976 doctoral dissertation by Morleen Getz Rouse entitled "A History of Radio and Television Syndication Companies: 1930 - 1960."

Syndication coverage in books on the topic of the radio industry has also been limited. Periodicals seem to be the only informative source available. In addition to an occasional article in other periodicals, Billboard Magazine carries a regular column on radio programs and syndication. Since information on the topic is somewhat limited, a substantial portion of this research was conducted through questionnaires and interviews with industry professionals.

PILOT STUDY

LIST OF SYNDICATORS

A pilot study was designed to determine the feasibility of research on this topic and to better grasp the scope of the industry. The initial task was to compile a list of companies to be included in the study. Since no list of syndication companies was originally found, names were gathered through a number of different sources.

A list of companies was assembled from Broadcasting/Cable Yearbook 1989, Radio & Records Ratings Report, Volume II, 1989, and various issues of Billboard. This composite list contained 411 companies involved in some sort of syndication throughout the United States. This list was condensed to a sample of 206 for inclusion in the study. The companies known, or assumed to be, involved with syndicated services other than programs were omitted. Examples of these other services are production libraries, full-time formats, and song libraries. Additional companies were also omitted to obtain a more manageable size for the study. The companies in the pilot study vary in size from large corporations to one-person operations from all areas of the United States. (See Appendix A - List of Syndicators).

QUESTIONNAIRE DESIGN

All 206 questionnaires were printed on self-addressed stamped postcards and mailed out on March 12, 1990. A cover letter was included stating the focus of this graduate thesis and requesting additional promotional material if available.

The questionnaire consisted of several questions necessary to distinguish the size and function of the company. (See Appendix B - Pilot Study Questionnaire). To classify the respondent and accommodate any changes in mailing, a name and address space was given. Next, the number of employees was requested to determine the company's size. Since the company's role in the syndication industry was unknown prior to the pilot study, respondents indicated their role as producers, syndicators, or both. Where applicable, the number of programs produced and distributed was requested to approximate the company's potential audience. Finally, space was given at the bottom of the questionnaire to classify the types of programs the company works with.

RESULTS

Questionnaires were returned to the Department of Telecommunication at Michigan State University. The last returned questionnaire was received in July, four months after it was sent out.

There were 81 responses from the 206 questionnaires mailed out, a response rate of 39%. (See Appendix C - Pilot

Study Respondent List). Of the 81 responses, 79 companies returned completed questionnaires while two sent promotional material instead. There were 15 companies that sent promotional material along with the completed questionnaires.

In addition to these responses, 23 questionnaires or 11% were returned to sender. Of these questionnaires, 13 companies had no new address on file, the forwarding time had expired for nine, and one was returned with a new address. A substantial number of companies had either changed location or dissolved since the 1989 listings were published. Information from the 79 completed questionnaires indicate five companies are no longer in business and 15 indicated new addresses. Combining the information from promotional material, completed questionnaires, and those returned to sender, 24% of the companies had recently changed location and 17% had gone out of business.

To determine the size of the company, space was provided to indicate the number of employees. Out of the 74 remaining responses representing companies still engaged in the syndication industry, two did not respond to this question. There were also two undefined answers that could not be included: "various" and "all freelance." The calculations in Table 1 are thus taken from 70 responses:

Table 1 - Number of Employees in Syndication Companies

<u># OF EMPLOYEES</u>	<u># OF COMPANIES</u>	<u>% OF COMPANIES</u>
1 - 5	33	47.14%
6 - 10	14	20.00%
11 - 15	7	10.00%
16 - 20	6	8.57%
21 - 25	3	4.29%
OVER 25	7	10.00%

The radio syndication industry on the whole is made up of very small businesses. (See Figure 1). The smallest companies of five or less employees make up 47% of the responses to this study. Combinations of categories indicate that companies with ten employees or less comprise 67%, and companies with 20 employees or less comprise 86%. Even though only 10% of the companies in the study have over 25 employees, the average number of employees is 22 per company. This is the result of a few major players in the industry. The

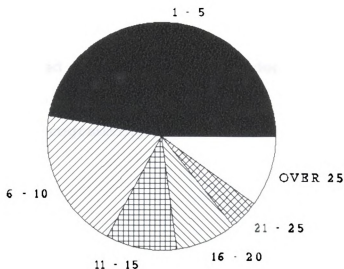


Figure 1 - Number of Employees

largest company in the study, Westwood One Radio Network, consists of 500 employees.

The next section of the questionnaire was designed to analyze the functions of the companies in the study. An additional seven companies were dropped since they could not be classified as either producers or syndicators of radio programming. Of the remaining 67 operating companies, seven (or 10%) are producers only, while three (or 5%) are distributors only. The majority of the syndication companies (85%) both produce and distribute radio programming.

The number of programs both produced and distributed ranged from 1 - 34. There were 20 companies (30%) producing only one program, and 19 companies (28%) distributing only one program. The companies together produced an average of five programs and syndicated an average of six programs. Westwood One Radio Network was the leader in both categories with 34 programs.

An open-ended question was provided at the end of the questionnaire to lend the respondent the opportunity to classify their programming. The following is a sample of those responses:

1. "Entertainment and comedy. 'The Weekend Comedy Hour.'"
2. "They are music oldies programs. Old rock n' roll and blues. 1955-1975"
3. "2 hour programs dealing with finances, taxes, insurance, and anything else the everyday person needs to know."
4. "Alternative AOR"
5. "Contemporary jazz music w/ short interview clips w/ contemporary jazz artists."
6. "'The Worst Joke', now going from Dial It Service to radio syndication."
7. "music/entertainment all distributed outside US."
8. "weekly 2 hour country oldies show called 'Hardcore Country'"
9. "in depth conversations with leading cultural + social innovators on the edge of change"
10. "ski & leisure reports, syndicated holiday programs"

PROGRAM AND SUPPLIER STUDY

INTRODUCTION

To determine the range of programs available in today's market, an analysis of the radio programs listed in Radio & Records Program Supplier Guide '90 was completed. The listings

were provided by the program producer or distributor. All known program suppliers were invited to contribute, and every submission received before May 11 (1990) was used."³

Even though some suppliers were, in all probability, missing from the listing, this guide is representative of today's radio syndication market.

PROGRAM SERVICES

The listings in Radio & Records Supplier Guide '90 were categorized according to the various types of programs and services available. Table 2 represents the 322 individual program services distributed among the different classifications.

Table 2 - Distribution of Program Services

<u>TYPE OF SERVICE</u>	<u>NUMBER OF LISTINGS</u>	<u>% OF LISTINGS</u>
Production Libraries	44	13.66%
Station ID's and Jingles	79	24.53%
Voice Talent	20	6.21%
Sound Effects	9	2.80%
Song Libraries	31	9.63%
Full-time Formats	102	31.68%
Show Prep	37	11.49%

Production libraries, with 14% of the total program services available, consist mainly of instrumental music beds for commercial and promotional production. (See Figure 2). Sound effects are often included with these production libraries. Station ID's and jingles make up 25% of the services available, and packages include jingles, sweepers, liners, and other station identifying program elements designed for specific formats. Voice talent companies offer voice-overs for commercial and promotional productions. The smallest category of program services (3%) offer sound effects libraries for a variety of radio productions. There are 31 song libraries (10%) listed which offer music designed for specific formats on a one-time or continuous basis. Show prep, contributing 11% of the available program services,

TYPE OF SERVICE

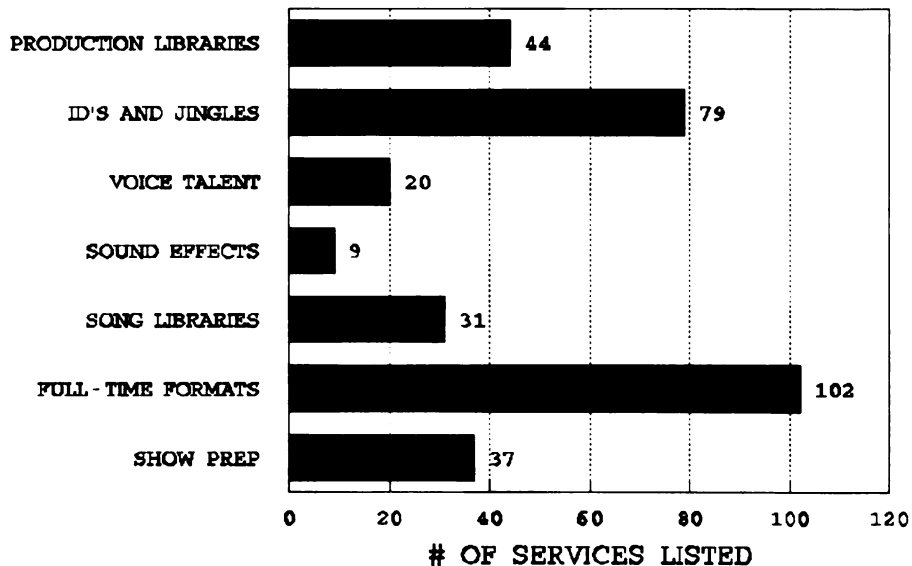


Figure 2 - Distribution of Program Services

consists of written material designed to provide additional content for use by on-air announcers. Examples are birthday listings, historical information, and jokes. The largest program service available (32%) are full-time formats.

Radio stations can utilize the syndicator 100 percent (automated operation) or provide their own local announcers, while the syndicator provides the music on tape or via satellite (automated/live assist operation)."⁴

Consulting services often accompany full-time format provision. ABC Radio Network President Aaron Daniels says

24-hour-a-day satellite servicing is one of the fastest-growing segments of the industry."⁵

PROGRAM TYPES

The remaining analysis will focus only on the syndicated programs listed in R & R Program Supplier Guide '90. The 638 music and information programs are also broken down into categories and availability. (See Table 3 and Figure 3).

Table 3 - Distribution of Program Types

<u>TYPE OF PROGRAM</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Weekly Music Features	129	20.22%
Daily Music Features	20	3.13%
Limited Run Specials	95	14.89%
Entertainment News	62	9.72%
Comedy	59	9.25%
News Programs	66	10.34%
Sports Programs	62	9.72%
Talk Shows	52	8.15%
Self-Help Features	24	3.76%
Public Affairs	20	3.13%
Drama/Nostalgia	32	5.02%
Christmas Programming	17	2.66%

TYPE OF PROGRAMS

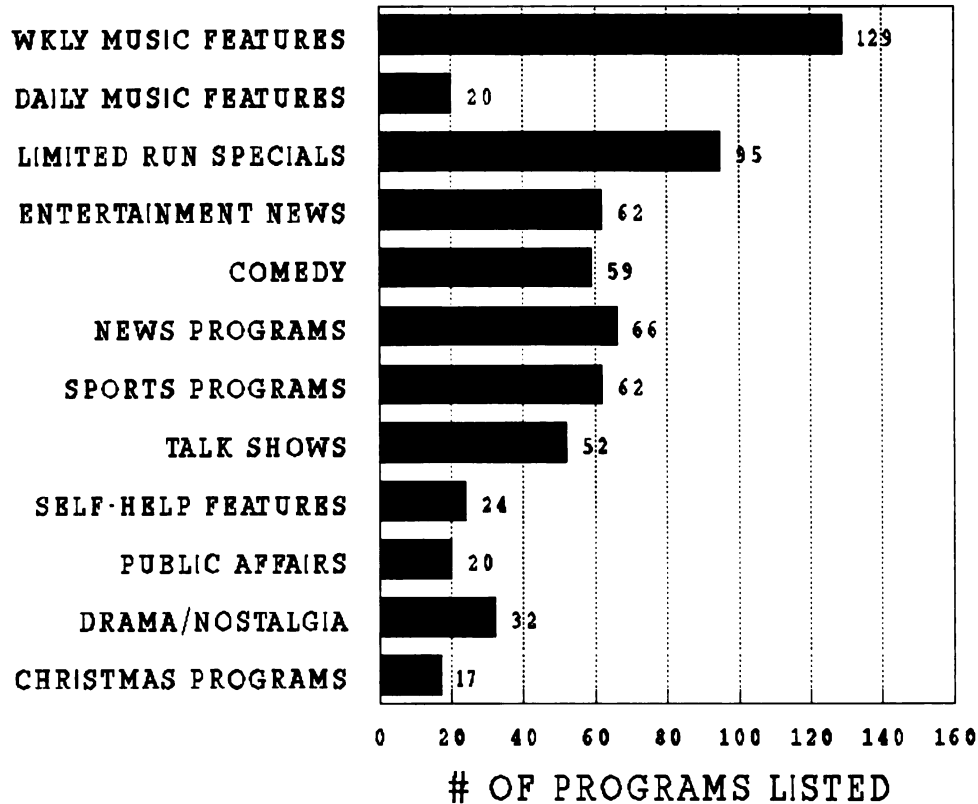


Figure 3 - Distribution of Program Types

To illustrate the wide variety of syndicated programs, the following examples are provided for each category.

Weekly Music Features:

"American Country Countdown" (ABC Radio Networks) - countdowns country music's 40 biggest hits as ranked by Billboard Magazine

"Powercuts" (Global Satellite Network) - features the hottest rock songs in the country along with interviews with the stars

Daily Music Features:

"Casey's Biggest Hits" (Westwood One) - features a number one song from the past with Casey Kasem providing information on the songs and artist

"StreetBeat" (TelePrograms) - short interviews with top performers on the Black/Urban charts

Seasonal, Limited Run Specials:

"CMJ 1989 New Music Awards" (CMJ Radio Networks) - one-time special for the national college market

"Don Kirschner's 35th Anniversary of Rock" (Denny Somach Productions) - 15-week mini-series

Entertainment News:

"The Rock Report" (The Source) - a 90-second recap of the top stories in mainstream Album Rock

"The Very Best Videos" (Video Viewer) - a one-minute review of classic movies released on video

Comedy Features:

"Chickenman" (Chicago Radio Syndicate, Inc.) - the adventures of radio's popular super hero

"Laugh Machine" (ProMedia) - a package of classic routines by popular comedians

News Programs:

"Perspective" (ABC Information Network) - important issues and the past week's news are discussed by ABC correspondents

"Farming America" (Tribune Radio Networks) - a focus on agricultural issues

Sport Programs:

"Black College Football" (STRZ Entertainment Network) - a five-minute program highlighting black college football players, coaches, and games

"NASCAR Today" (MRN Radio) - a daily update from the world of NASCAR auto racing

Talk Shows:

"The Best of King" (Westwood One/Mutual Broadcasting System) - weekly call-in program with host Larry King

"Real Estate Action Line" (American Radio Network) - host Sonny Bloch answers listener's questions on money, real estate, and planning a secure life

Self-help Features:

"Speak For Yourself" (Dick Summer Communications) - a two-minute program with tips and examples on how to speak effectively

"Talkradio - Dr. Joy Browne" (ABC Talk Programming) - features phone-in advice from psychologists

Public Affairs Programs:

"Word of Inspiration From The New King James Version" (SBC Radio/TV Commission) - one-minute readings from the New King James Version Bible

"Animal Bites" (Humane Society of the United States) - one-minute bites on animal-related topics

Drama/Nostalgia:

"The Jack Benny Show" and "Burns & Allen" (Charles Michelson & Sons) - classic radio programs

"Big Band Jump" (Lita Cohen Radio Services, Inc.) - big band music and rare interviews

Christmas Programming:

"Classic Rock Revue X-Mas Special" (Jim Raposa Co., Inc.) - six-hour special featuring holiday hits of the rock era

"Christmas At Our House" (Drake-Chenault) - holiday classics with Christmas stories and features from around the world

Weekly music features, daily music features, and entertainment news were analyzed according to 1) length of programs, 2) terms of provision, 3) method of delivery, 4) program lifespan, 5) number of affiliates, 6) syndication leaders, and 7) company locations.

Analyzing the lengths of the programs provide a comparison of the various long-form and short-form programs. The type of program often dictates the appropriate length. For instance, weekly music features are usually longer programs, at least a half an hour in length.

Financially, there are a number of ways that stations acquire programming from syndicators. For example, they can be supplied with network affiliation, bought with cash, bartered, or received free of charge. These terms of provision are compared among the program types.

Also compared are the different means to physically deliver the programming to the stations. These include via satellite, cassette, compact disc, analog tape, DAT, and vinyl disc. The type of program, frequency aired, and cost of manufacturing play a part in the most appropriate method to deliver a program.

The lifespan of the programs listed are compared to illustrate the lack of longevity within the industry. Also analyzed are the number of affiliates obtained for different programs and program types. Certain program types typically receive a higher number of affiliates and consequently a larger potential audience.

Finally, the syndication companies are studied to discover what individual companies and areas of the United States are industry leaders.

PROGRAM LENGTHS

Of the 129 weekly music features listed in R & R Program Supplier Guide '90, five programs (4%) did not supply information on the program length, and six (5%) stated that the program length varies. The program lengths and their frequencies listed in Table 4 are taken from the 118 remaining weekly music features.

Table 4 - Weekly Music Feature Program Lengths

<u>PROGRAM LENGTH</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1/2 Hour	5	4.24%
1 Hour	33	27.97%
1 1/2 Hours	9	7.63%
2 Hours	30	25.42%
3 Hours	18	15.25%
4 Hours	14	11.86%
5 Hours	8	6.78%
6 Hours	1	0.85%

The weekly music features range in length from 1/2 hour to six hours. (See Figure 4). The most frequent length is one hour, with 28%, and the next most frequent length is two hours, with 25%. Together, one- and two-hour programs make up more than half of the weekly music features listed.

WEEKLY MUSIC FEATURES

LENGTH OF FEATURE

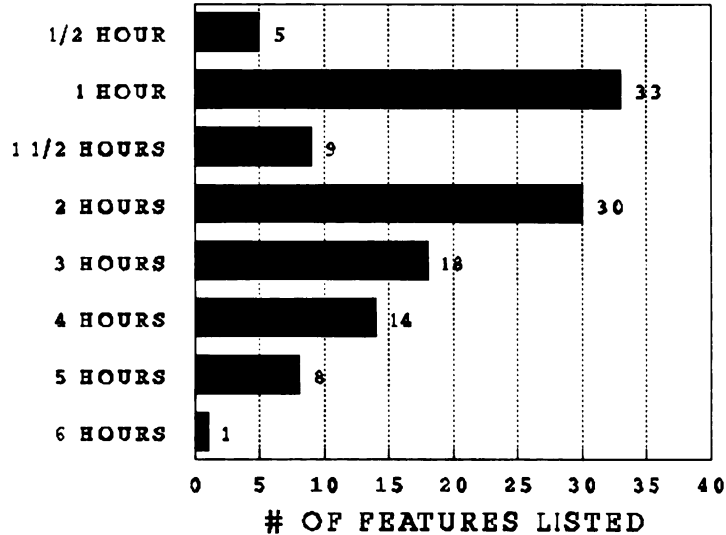


Figure 4 - Weekly Music Feature Lengths

Of the 20 daily music features listed, three (15%) stated that the program length varies. Table 5 illustrates the distribution of the remaining 17 features.

Table 5 - Daily Music Feature Program Lengths

<u>PROGRAM LENGTH</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1/2 Minute	1	5.88%
1 Minute	3	17.65%
1 1/2 Minutes	2	11.76%
2 1/2 Minutes	2	11.76%
5 Minutes	4	23.53%
12 Minutes	1	5.88%
1 Hour	1	5.88%
4 Hours	1	5.88%
5 Hours	1	5.88%
6 Hours	1	5.88%

Daily music features are more frequently short-form programs. The length varies much more than weekly music features, which are all long-form programs. The range for the daily music features listed are from 1/2 minute to six hours, with the two most common lengths at five minutes (24%) and one minute (18%). (See Figure 5).

DAILY MUSIC FEATURES

LENGTH OF FEATURE

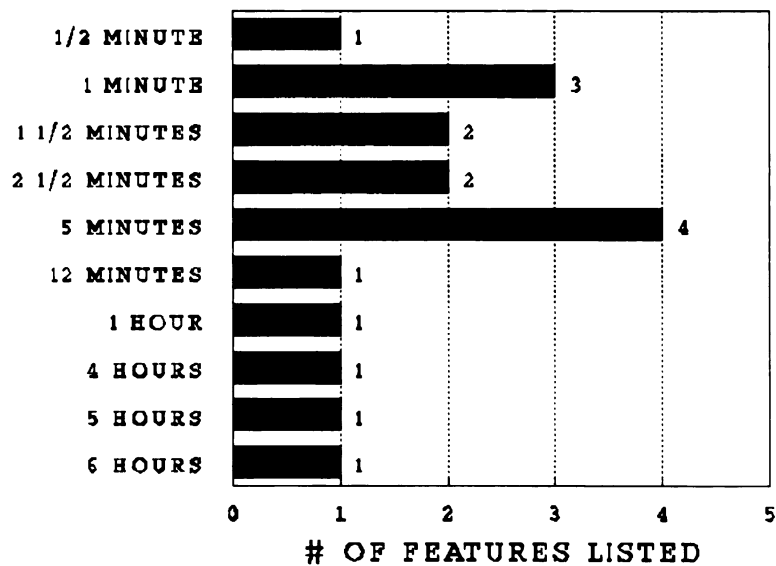


Figure 5 - Daily Music Feature Lengths

There were three (5%) entertainment news features that did not include program length, and two (3%) that listed that the length varies. The data in Table 6 is from the remaining 57 entertainment news features in regards to their length.

Table 6 - Entertainment News Feature Program Lengths

<u>PROGRAM LENGTH</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1/2 Minute	1	1.75%
1 Minute	17	29.82%
1 1/2 Minutes	10	17.54%
2 Minutes	3	5.26%
2 Minutes, 10 Seconds	1	1.75%
2 1/2 Minutes	4	7.02%
5 Minutes	3	5.26%
9 Minutes	1	1.75%
12 Minutes	1	1.75%
1/2 Hour	3	5.26%
3/4 Hour	1	1.75%
1 Hour	8	14.04%
1 1/2 Hours	2	3.51%
2 Hours	1	1.75%
6 Hours	1	1.75%

Identical to daily music features, entertainment news features range in length from 1/2 minute to six hours. The most popular length is one minute. (See Figure 6).

ENTERTAINMENT NEWS

LENGTH OF FEATURE

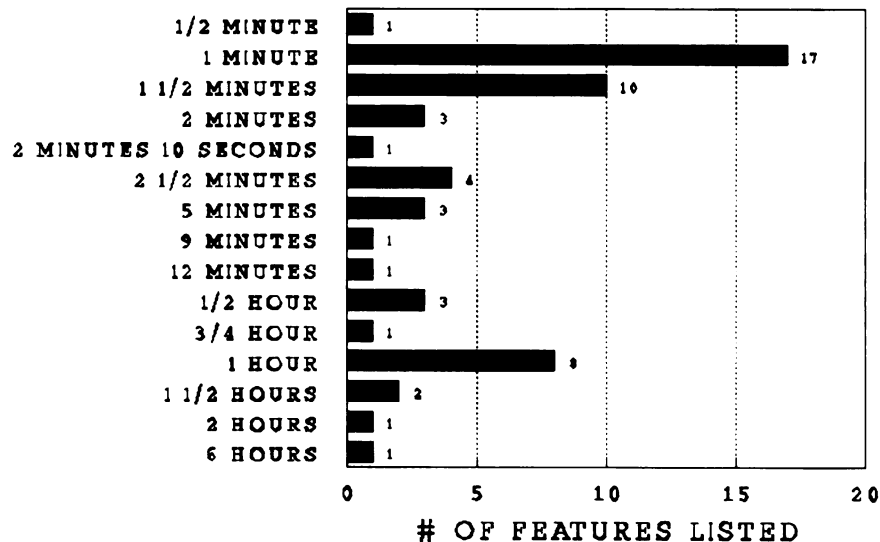


Figure 6 - Entertainment News Feature Lengths

Categorizing programs at least 1/2 hour in length to be long-form and programs under 1/2 hour to be short-form, weekly music features are usually long-form and both daily music features and entertainment news are usually short-form. In fact, 100% of the weekly music features listed are long-form programs. The numbers for daily music features and entertainment news are similar, with short-form programs comprising 76% of the daily music features and 72% of the entertainment news features.

MEANS OF DELIVERY

There are a variety of methods by which a syndicator physically delivers programming to subscribing stations. As new technologies emerge, these means have changed over the years. The newest forms of delivery are via satellite, on compact disc, and on DAT. The three focused program types were also analyzed in regards to the means in which the programs are delivered.

Of the 129 weekly music features listed in R & R Program Supplier Guide '90, 37 programs (29%) were offered by more than one mean. Table 7 shows the physical availability of these programs.

Table 7 - Weekly Music Feature Means of Delivery

<u>TYPE OF DELIVERY</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Satellite	53	41.09%
Vinyl Disc	46	35.66%
Analog Tape	38	29.46%
Compact Disc	18	13.95%
DAT (Digital Audio Tape)	5	3.88%
Mailed Script	4	3.10%
Cassette	2	1.55%
VHS Tape (Stereo Hi-Fi)	1	0.78%

Syndicators offer weekly music programs over satellite (53 programs, or 41%) more than any other medium. The two other significant means by which to deliver programming are on vinyl disc (36%) and analog tape (29%). (See Figure 7). Because of the high cost of manufacturing in small quantities, only 14% of the programs listed are offered on compact disc. The emergence and expansion of CD's in the industry has been slow. MCA's "Rock Trends", airing in 1987, was

the first nationally syndicated program to be delivered weekly on compact disk."⁶

The newest technology, DAT, only accounts for 4%. This is due to the limited number of radio stations that are presently equipped for this technology. Mailed scripts, accounting for 3% of the programs, are written accompaniments to produced segments for "personalization" by local air talent. Because of inferior sound quality, cassettes only comprise 2% of the delivery mediums. Also included is one program (1%) offered on the audio track of VHS tape.

WEEKLY MUSIC FEATURES

TYPE OF DELIVERY

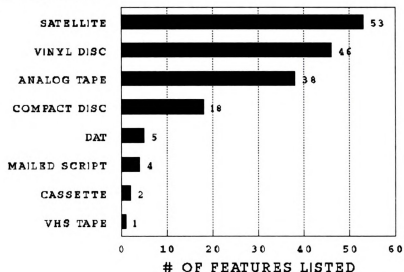


Figure 7 - Weekly Music Feature Means of Delivery

There are three daily music features (15%) that are offered by two means to local radio stations. The distribution in Table 8 for the 20 listed daily music features consequently total 23:

Table 8 - Daily Music Feature Means of Delivery

<u>TYPE OF DELIVERY</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Satellite	6	30.00%
Vinyl Disc	5	25.00%
Analog Tape	6	30.00%
Compact Disc	4	20.00%
Cassette	1	5.00%
VHS Tape (Stereo Hi-Fi)	1	5.00%

Two of the entertainment news programs (3%) did not provide information on means of delivery. There were ten programs (17%) of the remaining 60 that were provided by more than one means. The listings for entertainment news programs include three new categories (telephone lines, computer, and UPI/AP).

Table 9 - Entertainment News Feature Means of Delivery

<u>TYPE OF DELIVERY</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Satellite	27	45.00%
Vinyl Disc	20	33.33%
Analog Tape	17	28.33%
Compact Disc	1	1.67%
Mailed Script	2	3.33%
Telephone Lines	2	3.33%
Computer	1	1.67%
UPI/AP	1	1.67%

There are two programs (3%) delivered over telephone lines. The program offered through United Press International and Associated Press can be via satellite or over telephone lines. The computer delivered listing is an information-based program in addition to a two-minute production.

The distribution for both daily music features and entertainment news features are similar to the weekly music features, with the most common form of delivery via satellite. (See Figures 8 and 9). Providing programs on either vinyl disc and/or analog tape make up the remaining majority.

DAILY MUSIC FEATURES

TYPE OF DELIVERY

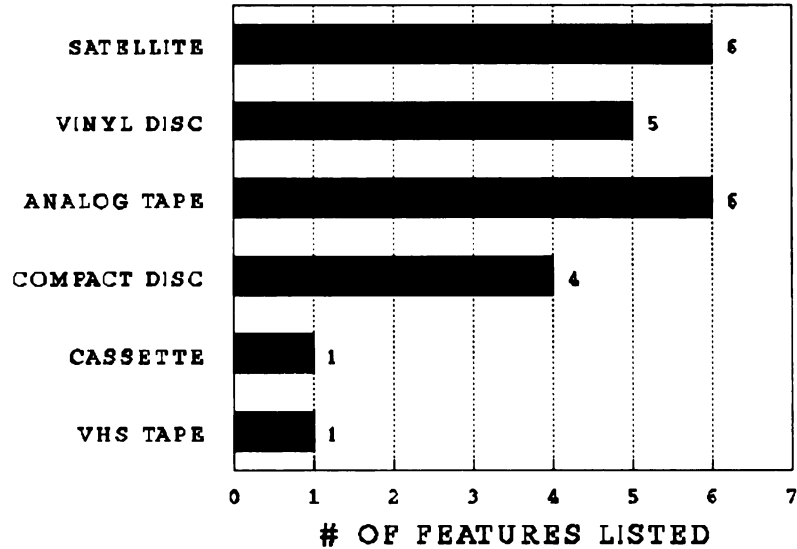


Figure 8 - Daily Music Feature Means of Delivery

ENTERTAINMENT NEWS

TYPE OF DELIVERY

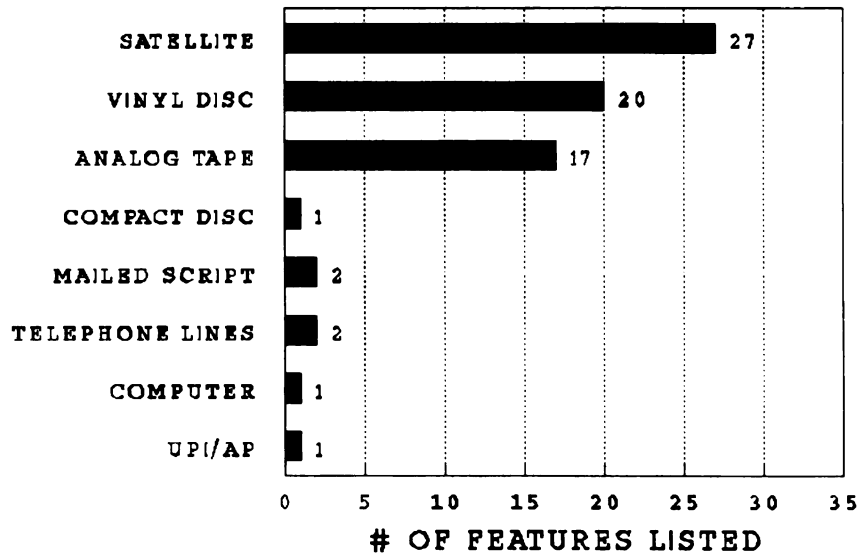


Figure 9 - Entertainment News Feature Means of Delivery

TERMS OF PROVISION

Of the 129 weekly music features listed, two (5%) did not provide information on the program's terms of provision. The data in Table 10 is from the remaining 127 programs.

Table 10 - Weekly Music Feature Syndication Agreements

<u>TYPE OF AGREEMENT</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Barter	92	72.44%
Cash	18	14.17%
Network Affiliation	4	3.15%
Public Service	4	3.15%
Swap/Exchange	13	10.24%
Underwritten program	2	1.57%

There are six programs (5%) that are offered two different ways, accounting for the total of 133 terms of provision.

Of the 20 daily music features, one (5%) provides the programming two different ways, accounting for the total of 21 listings in Table 11.

Table 11 - Daily Music Feature Syndication Agreements

<u>TYPE OF AGREEMENT</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Barter	16	80.00%
Cash	1	5.00%
Network Affiliation	1	5.00%
Swap/Exchange	3	15.00%

Of the 62 entertainment news features, two (3%) did not include information on terms of provision and an additional two features were provided two different ways. The data in Table 12 thus totals 62 means of provision.

Table 12 - Entertainment News Feature Syndication Agreements

<u>TYPE OF AGREEMENT</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
Barter	38	63.33%
Cash	4	6.66%
Network Affiliation	14	23.33%
Public Service	2	3.33%
Swap/Exchange	2	3.33%
Free	2	3.33%

Barter is the most common form of provision of syndicated programming for all types of programs analyzed. (See Figures 10, 11 and 12). Barter was offered as the term of provision for 72% of the weekly music features, 80% of the daily music features, and 63% of the entertainment news features. Norm Pattiz, founder and chairman of Westwood One, is

among those credited with establishing the barter system as the norm in network radio.⁷

WEEKLY MUSIC FEATURES

TYPE OF AGREEMENT

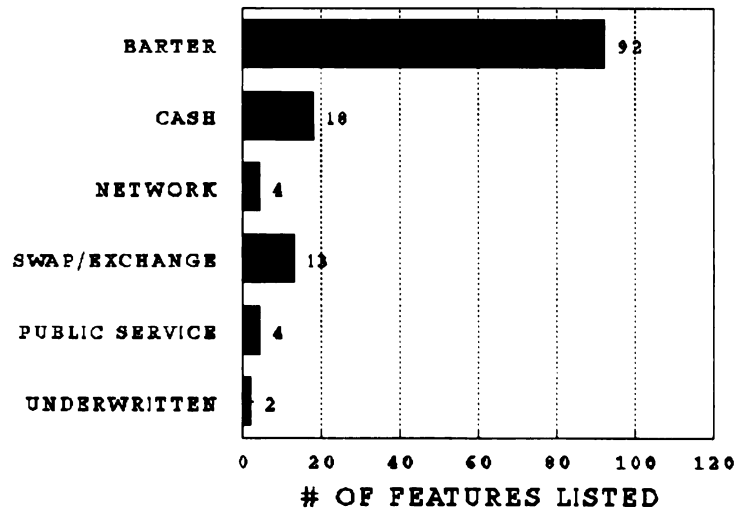


Figure 10 - Weekly Music Feature Syndication Agreements

DAILY MUSIC FEATURES

TYPE OF AGREEMENT

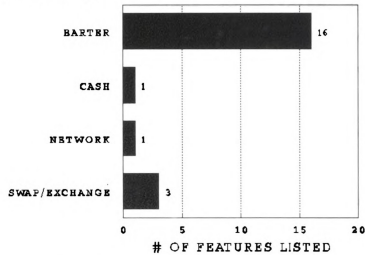


Figure 11 - Daily Music Feature Syndication Agreements

ENTERTAINMENT NEWS

TYPE OF AGREEMENT

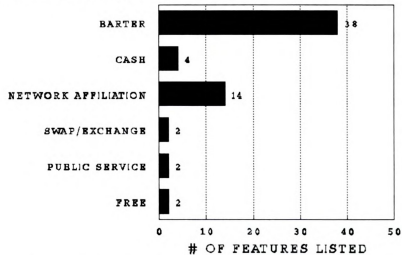


Figure 12 - Entertainment News Feature Syndication Agreements

In a barter transaction, the syndicator provides the programming to the subscribing stations in exchange for the airing of syndicator-sought national advertising, often with time allotted at the beginning, end, or within the program for local advertising. Buying programs from syndicators with cash accounted for 14% of the weekly music features, 5% of the daily music features, and 7% of the entertainment news features.

In the swap/exchange term of provision, the syndicator provides programming in exchange for material, in the form of information or actual productions, from the subscribers. This form accounted for 10% of the weekly music features and 15% of the daily music features, but only 3% of the entertainment news features.

The entertainment news features were more highly concentrated with network affiliation (23%) than both the weekly music features (3%) and the daily music features (5%). These programs are offered to network affiliates either free of charge or in exchange for airing the national advertising within the programs.

Programs offered as a public service accounted for 3% of the weekly music features and 3% of the entertainment news features. Similarly, 3% of the entertainment news features are offered to stations free of charge. The final term of provision, underwritten programs, are offered by 2% of the weekly music features. In this situation a single national

advertiser sponsors an entire program. Market exclusivity, or availability to only one station in a certain radio market, is also present in this situation.

PROGRAM LIFESPAN

To determine the longevity or lasting power of programs in the radio syndication industry, the three focused lists from R & R Program Supplier Guide '90 were analyzed and compared among program types. Programs were distributed according to the date they first aired into categories representing spans of five years. The category representing the last five years was subdivided to accommodate the most recent programs.

There were six programs (5%) of the 129 weekly music features listed that did not provide information on the date of first airing. The data in Tables 13 and 14 is from the 123 remaining programs.

Table 13 - Weekly Music Features - Year First Aired

<u>YEAR FIRST AIRED</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1986-90	73	59.35%
1981-85	34	27.64%
1976-80	10	8.13%
1971-75	2	1.63%
1966-70	4	3.25%

Table 14 - Weekly Music Features - First Aired Last 5 Years

<u>YEAR FIRST AIRED</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1990	13	17.81%
1989	22	30.14%
1988	14	19.18%
1987	12	16.44%
1986	12	16.44%

All daily music features listed gave the date of the program's first airing:

Table 15 - Daily Music Features - Year First Aired

<u>YEAR FIRST AIRED</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1986-90	16	80.00%
1981-85	3	15.00%
1976-80	1	5.00%
1971-75	0	0.00%
1966-70	0	0.00%

Table 16 - Daily Music Features - First Aired Last 5 Years

<u>YEAR FIRST AIRED</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1990	5	31.25%
1989	4	25.00%
1988	3	18.75%
1987	2	12.50%
1986	2	12.50%

There were seven (11%) entertainment news features listed that had no information on the date of their first airing. The data in Tables 17 and 18 is out of the 55 remaining features.

Table 17 - Entertainment News - Year First Aired

<u>YEAR FIRST AIRED</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1986-90	32	58.18%
1981-85	17	30.91%
1976-80	5	9.09%
1971-75	0	0.00%
1966-70	0	0.00%
1961-65	0	0.00%
1956-60	1	1.81%

Table 18 - Entertainment News - First Aired Last 5 Years

<u>YEAR FIRST AIRED</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
1990	7	21.88%
1989	10	31.25%
1988	8	25.00%
1987	2	6.25%
1986	5	15.63%

The majority of features in all of the program categories analyzed (weekly music features, daily music features, and entertainment news features) first aired during the past five years, between 1986 and 1990. (See Figure 13). This indicates, on the average, that continuing success for individual programs is uncommon. The programs with the most longevity are weekly music features, with 13% of the programs having been aired for at least ten years. The entertainment news features showed similar staying power, with 11% of the programs first airing at least ten years prior to their listing. The breakdown of the past five years were also very similar across these two categories with, besides a peak in 1989, a relatively even distribution across the five years. (See Figure 14).

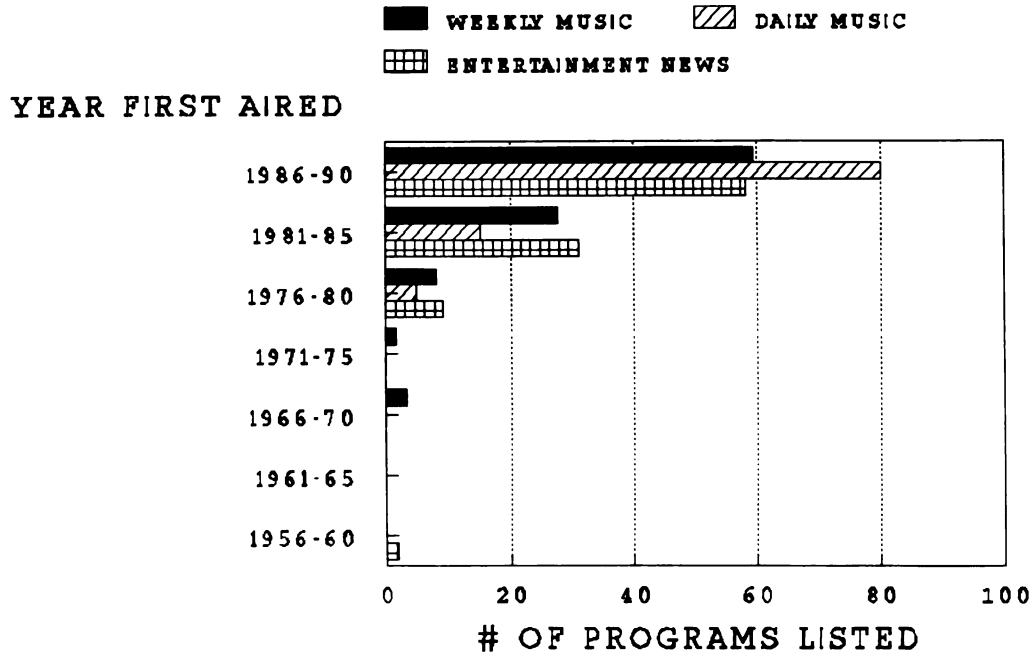
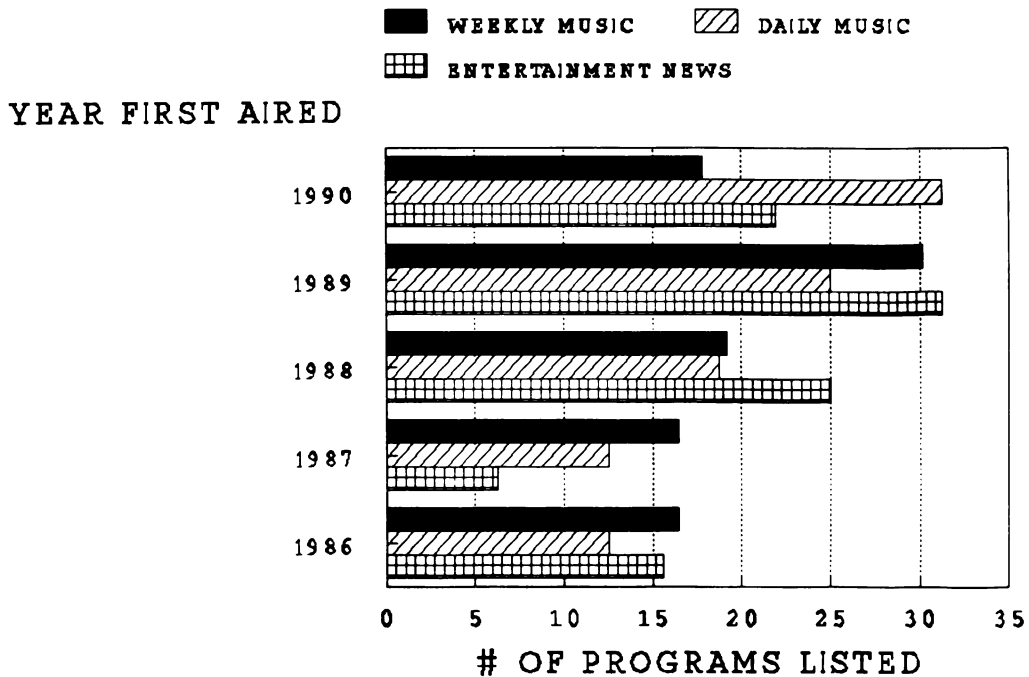


Figure 13 - Year First Aired Among Program Types



**Figure 14 - Year First Aired Among Program Types:
1986 - 1990**

Special notice must be given to the oldest program in the survey, SBC, Radio/TV Commission's entertainment news feature, "Mastercontrol," first airing in 1959.

Daily music features are significantly more likely to have first aired recently. Only one program, Weedek Radio Network's "Country Report," has been airing for more than ten years. Also, the breakdown over the past five years shows a significant trend towards newer programs.

Comedy programs are also less likely to stand the test of time. Premiere Radio Network's "National Lampoon's True Facts," first airing in 1984, is the longest-running comedy short in syndication. The findings that syndicated radio programs do not have much longevity correspond to the findings from the pilot study that syndication companies also do not have much endurance in the industry.

NUMBER OF AFFILIATES

The three focused syndicated program types were compared among the number of affiliates to determine if a certain program type is more apt to receive a larger number of subscribers than another. Of the 129 weekly music features listed, 50 (39%) were dropped from this section of the analysis since no information on the number of affiliates were given (33%) or calculation was impossible since the response was "varies" (5%). Table 19 represents the remaining 79 responses, divided into categories of 100 affiliates each.

Table 19 - Number of Affiliates of Weekly Music Features

<u>NUMBER OF AFFILIATES</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
0 - 99	35	44.30%
100 - 199	22	27.85%
200 - 299	13	16.46%
300 - 399	3	3.80%
400 - 499	1	1.27%
500 - 599	1	1.27%
600 - 699	0	0.00%
700 - 799	2	2.53%
800 - 899	0	0.00%
900 - 999	0	0.00%
1000+	2	2.53%

There were eight (40%) of the daily music features listed that did not provide information on the number of affiliates. The distribution in Table 20 is out of the remaining 12 features.

Table 20 - Number of Affiliates of Daily Music Features

<u>NUMBER OF AFFILIATES</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
0 - 99	7	58.33%
100 - 199	3	25.00%
200 - 299	1	8.33%
300 - 399	0	0.00%
400 - 499	1	8.33%

Out of the 62 entertainment news features, there were 19 (31%) that did not provide information on the number of affiliates and one (21%) that responded that the number of affiliates "varies." Table 21 represents the remaining 42 entertainment news features.

Table 21 - Number of Affiliates of Entertainment News Features

<u>NUMBER OF AFFILIATES</u>	<u># OF LISTINGS</u>	<u>% OF LISTINGS</u>
0 - 99	7	16.66%
100 - 199	16	38.10%
200 - 299	10	23.81%
300 - 399	7	16.66%
400 - 499	0	0.00%
500 - 599	0	0.00%
600 - 699	0	0.00%
700 - 799	0	0.00%
800 - 899	0	0.00%
900 - 999	0	0.00%
1000+	2	4.76%

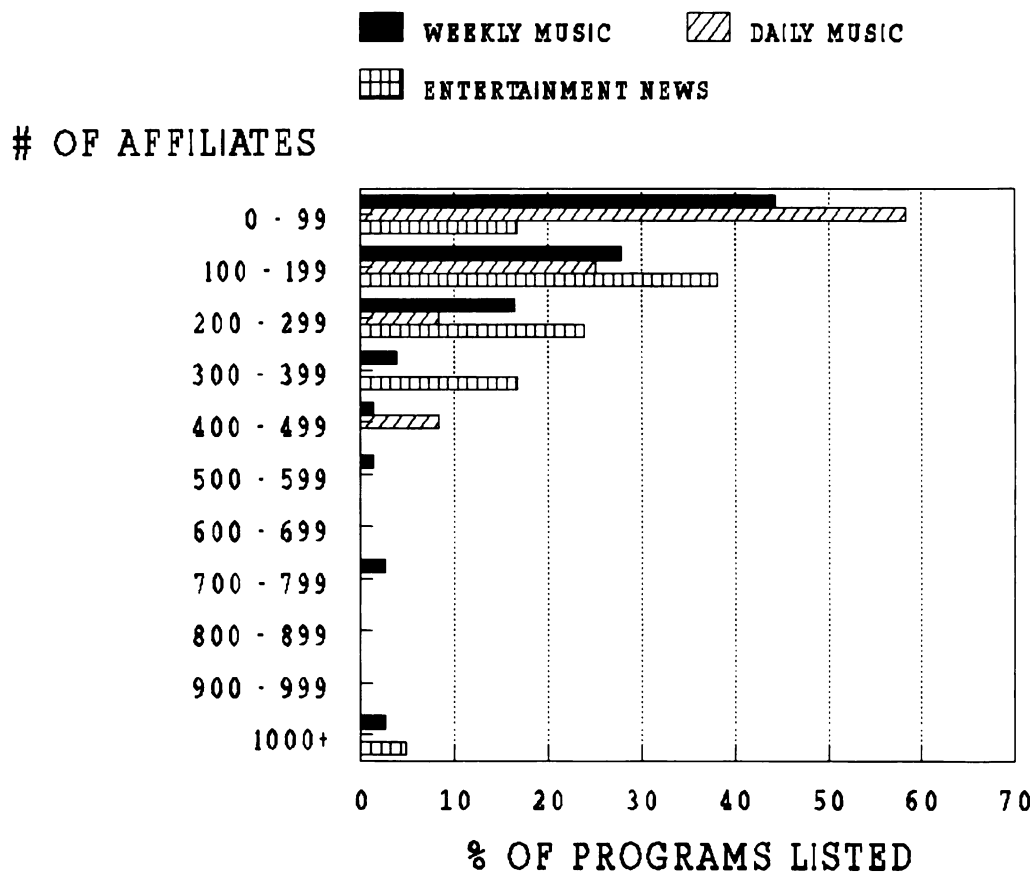


Figure 15 - Number of Affiliates Among Program Types

All three of the program types are more likely to include programs that have less than 400 affiliates. (See Figure 15).

Only 8% of the weekly and daily music features and 5% of the entertainment news features have 400 or more affiliates. The weekly and daily music features are similar in their distribution among number of affiliates, with the 0 - 99 category as the leader, and tapering off as the category numbers increase. Only 17% of the entertainment news features, on the other hand, reported having between 0 and 99 affiliates. The distribution for these features are more evenly spread across the categories up to 399 affiliates. It is concluded that music features are less likely to attract as large an audience in terms of subscribers than the entertainment news features.

SYNDICATION LEADERS

The syndicators of the three program types were studied to determine the leading companies in regards to the number of programs provided. Westwood One is the leader in the syndication industry for distributing weekly music features, with 24 programs (19%) listed in R & R Program Supplier Guide '90. In addition to its own programs, Westwood One also owns Mutual Broadcasting System and NBC Radio Network. Unistar Radio Network supplies 13 (10%) of the programs listed and WFMT Fine Arts Network has seven (5%) programs. Radio Today Entertainment, Bullet Productions, and SJS Entertainment all

have five programs (4%). ABC Radio Networks and SBC, Radio/TV Commission each supply four programs (3%). The remaining 59 companies providing weekly music features all have less than four programs listed.

Similar to the weekly music features, Westwood One is also the leader in daily music features, with eight of the 20 programs (30%) listed. The only other significant company with regards to daily music features is Unistar Radio Network, providing three programs (15%). Of the 27 companies providing the 62 entertainment news features, Westwood One only contributes one program (2%). It is concluded that Westwood One's programming is more concentrated in the music-related features. The significant companies involved in syndicating entertainment news features are MJI Broadcasting (ten features, 16%), Bailey Broadcasting (seven features, 11%), ABC Radio Networks (six features, 10%), and STRZ Entertainment (six features, 10%).

According to RADAR surveys, the leader in the industry is ABC Radio Networks, with approximately 44% of the total network radio market. With the merger of United Stations and Transtar Radio Network on August 17, 1989 RADAR reported the new network, Unistar, now has approximately 23%, while Westwood One has 19% of the market. These surveys have reignited the controversy between Unistar and Westwood One as to which is actually number two in the industry. Westwood One's Norm Pattiz argues that since the RADAR survey is based

on programming from 6 a.m. - 7 p.m., Monday through Saturday,

it excludes all of the Westwood One entertainment programs, which are worth about \$30 million annually. It excludes all of NBC Talknet. It excludes all of Larry King. It excludes all of NBC and Mutual sports."⁸

Industry analysts also downplay the importance of the merger.

COMPANY LOCATIONS

The locations of the companies in both the pilot study and R & R Program Supplier Guide '90 were analyzed to determine if any areas of the United States are more concentrated with radio syndication companies. Companies outside of the United States were also included, but since their numbers are small, their influence is insignificant. For example, the only weekly show produced outside, but airing in the United States, is "Rock Over London", which is produced in the United Kingdom. The companies included from the pilot study are the 67 that indicated they are involved with either the production or syndication of programs. Two groups were taken from R & R Program Supplier Guide '90. The first group includes all companies syndicating radio programs, and the second group consists of only those companies syndicating entertainment-based radio programs.

The 48 continental United States were broken down into six regions with additional categories for Hawaii, Canada, and the United Kingdom. The six regions and their corresponding states are listed in Table 22.

Table 22 - Breakdown of Continental U.S. States into Regions

NORTHWEST -

Washington, Oregon, Idaho, Montana, Wyoming

SOUTHWEST -

California, Nevada, Utah, Arizona, New Mexico, Colorado

NORTH CENTRAL -

Wisconsin, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Nebraska, Kansas, Missouri

SOUTH CENTRAL -

Oklahoma, Texas, Arkansas, Louisiana

NORTHEAST -

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, New Jersey, Michigan, Ohio, Indiana, Maryland, Delaware, Washington D.C.

SOUTHEAST -

Florida, Georgia, Alabama, Mississippi, South Carolina, North Carolina, Tennessee, Kentucky, Virginia, West Virginia

Table 23 - Distribution of Companies across U.S. Regions

	PILOT STUDY	R&R/ALL	R&R/ENTERTAINMENT
NORTHWEST	0.00%	2.58%	1.83%
SOUTHWEST	47.76%	28.39%	38.53%
NORTH CENTRAL	10.45%	9.68%	6.42%
SOUTH CENTRAL	2.99%	5.16%	3.67%
NORTHEAST	29.85%	40.00%	34.86%
SOUTHEAST	8.96%	10.97%	10.09%
HAWAII	0.00%	0.65%	0.92%
CANADA	0.00%	1.94%	2.75%
UNITED KINGDOM	0.00%	0.65%	0.92%
LOS ANGELES	29.85%	17.42%	25.69%
NEW YORK CITY	23.88%	23.23%	23.85%

As expected, the two largest categories are Southwest and Northeast, containing the Los Angeles and New York City areas respectively. (See Figure 16). In fact, combining only the Los Angeles and New York City areas results in 54% of the pilot study. The companies located in the Los Angeles and New York City areas make up 50% of the entertainment-based programs listed in R & R Program Supplier Guide '90 but only 41% when including all radio programs listed. (See Figures 17, 18, and 19). This difference indicates the importance of Los Angeles and Southern California to the entertainment world. When including companies involved with news programs, sports programs, talk shows, self-help features, and public affairs, the percentages shift from more highly concentrated in Los Angeles and Southern California to slightly more evenly distributed across all regions in the continental United States.

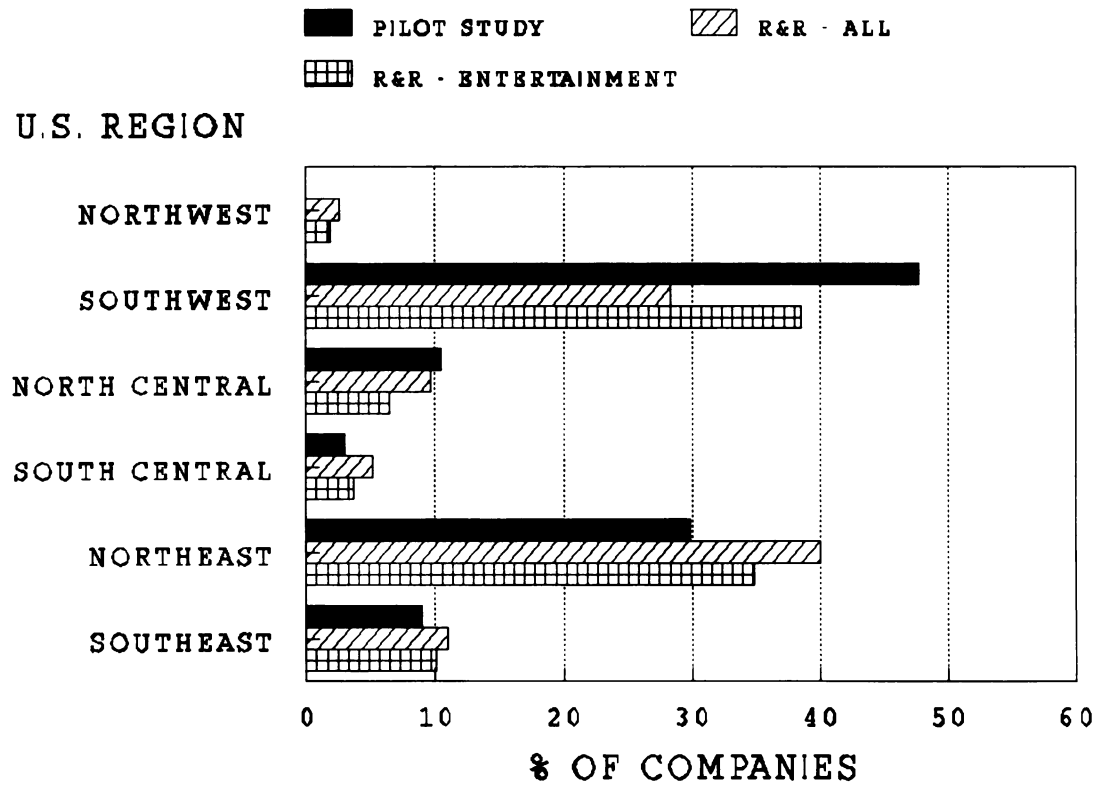
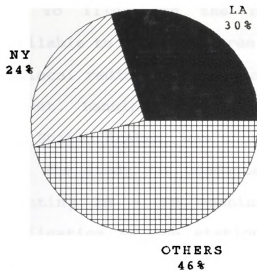
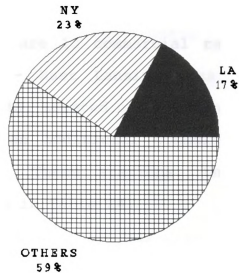


Figure 16 - Distribution of Syndication Companies Among U.S. Regions

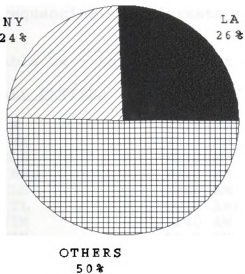
**Distribution of Syndication Companies
Among U.S. Regions**



**Figure 17 - Distribution of
Syndicators in Pilot Study**



**Figure 18 - Distribution of
all Syndicators Listed in
Radio & Records**



**Figure 19 - Distribution of
Entertainment Program
Syndicators Listed in Radio
& Records**

TEST MARKET STUDY

INTRODUCTION

To illustrate the range of syndicated programming available to a certain area and the syndicator's relationship to local radio stations, an analysis was conducted of a test market. Lansing - East Lansing, Michigan, the 100th market in the United States, was chosen as the test market to study.

The study was conducted January through April of 1991. Counting AM - FM combinations with 100% or near 100% duplication as one station, there are 12 commercial radio stations listed for the Lansing - East Lansing area in Arbitron's Radio Market Reports. LAN, located on Continental Cable Television's Cable FM, is an additional commercial outlet not listed by Arbitron. These stations, their frequencies, and formats are listed in Table 24.

Table 24 - Lansing - East Lansing Area Commercial Stations

<u>CALL LETTERS</u>	<u>FREQUENCY</u>	<u>FORMAT</u>
LAN	99.9 Cable FM	Urban Contemporary
WFMK	99.1 FM	Adult Contemporary
WGOR	92.1 FM	Contemporary Hit Radio
WIBM	94.1 FM	Oldies
WILS	1320 AM	Urban Contemporary
WITL	1010 AM/100.7 FM	Country
WJIM	1240 AM	News/Talk
WJIM	97.5 FM	Soft Adult Contemporary
WJXQ	106.1 FM	Album-Oriented Rock
WKKP	101.7 FM	Adult Top 40
WMMQ	92.7 FM	Classic Rock
WVIC	730 AM/94.9 FM	Contemporary Hit Radio
WXLA	1180 AM	Urban Contemporary

Interviews were conducted with ten of the 13 commercial stations listed: interviews were not possible with LAN, WGOR and WJXQ.

In addition to the commercial outlets in the Lansing - East Lansing area, eight non-commercial stations also exist. These stations are listed in Table 25.

Table 25 - Lansing - East Lansing Area Non-Commercial Stations

<u>CALL LETTERS</u>	<u>FREQUENCY</u>	<u>FORMAT</u>
WDBM	88.9 FM	Progressive AOR
WHHS	103.7 Cable FM	High School Radio
WKAR	870 AM	News/Talk
WKAR	90.5 FM	Classical
WLCC	102.5 Cable FM	Contemporary Hit Radio
WLFT	103.7 Cable FM	Alternative AOR
WNLF	1390 AM	Adult Christian
WUNN	1110 AM	Christian/Inspirational

The stations not funded by the selling of commercial airtime include the two Michigan State University student-run radio stations that make up MSU Student Radio (WDBM and WLFT) and the two public radio stations licensed to Michigan State University (WKAR AM and FM). WHHS is a high school station that broadcasts limited hours on the United Cable Television Cable FM channel it shares with WLFT. WLCC is licensed to Lansing Community College and found on Lansing's Continental Cable system. WNLF and WUNN are both Religious stations located within the Lansing - East Lansing Metro Area as designated by Arbitron. Interviews were also conducted with five of these eight non-commercial stations: WDBM, WKAR-AM, WKAR-FM, WLFT, and WUNN.

To gain insight into syndication from the local perspective, in-depth interviews were conducted in person when possible. The interviews conducted over the phone contribute basic information on their syndication schedule only. The total list of stations included in the sample is given in Table 26, along with the name of the person interviewed, their position, and the type of interview conducted.

Table 26 - Test Market Interview List

<u>STATION</u>	<u>INTERVIEWEE</u>	<u>POSITION</u>	<u>TYPE OF INTERVIEW</u>
WDBM	Dawn Paepke	Program Director	In person
WFMK	Mark Bashore	Asst. Program Dir.	In person
WIBM	Dwayne Carver	Program Director	In person
WILS	Blaine Wilson	Program Director	Phone
WITL	Jay J. McCrae	Program Director	In person
WJIM-AM	Jack Robbins	Program Manager	In person
WJIM-FM	Jack Robbins	Program Manager	In person
WKAR-AM	Curt Gilleo	News/Prog. Manager	In person
WKAR-FM	Hal Prentice	Program Manager	In person
WKKP	Dennis Martin	Program Director	Phone
WLFT	Jennifer Sperandeo	Program Director	In person
WMMQ	John David Buchanan	Program Director	In person
WVIC	Kevin Robinson	Program Director	In person
WUNN	David Phelps	Station Manager	In person
WXLA	Helena DuBose	Program Director	Phone

The radio stations included in the study were analyzed according to their specific formats. This illustrates the differences and similarities among stations adhering to the same basic format in the Lansing market. Table 27 lists the different formats found in the United States today, along with their share of the total 1990 formats as provided by Billboard. The Album-Oriented Rock format is often divided into three separate formats: general AOR, Classic Rock, and

Modern/Progressive Rock. The separate and combined shares for AOR are listed. There are other formats that can also be subdivided or have different titles. For example, the Country format can be divided among traditional "Country and Western" or "Contemporary Country." The Urban Contemporary formats include Jazz, Soul, Rhythm and Blues, and Dance-Oriented Rock. Solid Gold is often called "Oldies." Also, the Contemporary Hit Radio format is often still called Top 40.

Table 27 - Radio Formats and Shares (1990)

<u>Format</u>	<u>Share</u>
Adult Contemporary	16.9%
Contemporary Hit Radio	15.6%
Album-Oriented Rock	13.2%
General AOR	8.7%
Classic Rock	3.5%
Modern/Progressive	1.0%
News/Talk	12.1%
Country	9.2%
Urban Contemporary	8.1%
Easy Listening	6.4%
Solid Gold	6.2%
Middle of the Road	5.0%
Foreign	3.4%
Religious	2.0%
Fine Arts	1.8%

ADULT CONTEMPORARY

The Adult Contemporary format is the most popular format in the United States today, with a 16.9% format share. Originally the soft rock outgrowth of Album-Oriented Rock, Adult Contemporary (commonly called AC) targets 25 - 54 year olds and especially appeals to female listeners. AC stations are usually found on the FM dial and are heavily advised by outside radio consultants.

There are three Adult Contemporary stations in the Lansing - East Lansing area. WFMK is a pure AC station, while WKKP is Adult Top 40, and WJIM-FM labels itself "Soft AC." The switch to soft AC from Easy Listening was WJIM-FM's reaction to the latter format's dwindling audience base.

WFMK

WFMK has no network affiliation and runs four syndicated programs, all on Sunday. (See Table 28). "Mastercontrol" and "Scan," both provided by SBC, Radio/TV Commission, are half-hour programs scheduled as a public service to the audience. Even though some of the content in "Mastercontrol" is too light to be counted as public service, issues concerning community problems are addressed. "Scan," on the other hand, is a program entirely designed to address these problems. Mark Bashore, Assistant Program Director, feels

that this is a tremendously neglected area by thousands upon thousands of radio stations in this country.

Table 28 - WFMK - Syndicated Program Schedule (2/5/91)

WFMK - 99.1 FM
(INDEPENDENT)
FORMAT: ADULT CONTEMPORARY

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
MASTERCONTROL	SBC, RADIO/TV COMMISSION	SUN: 6 - 6:30 AM	30 MINUTES	VINYL	PUBLIC SERVICE
ASK THE PROFESSOR	U OF D RADIO NETWORKS	SUN: 6:30 - 7 AM	30 MINUTES	R/R	CASH
SCAN	SBC, RADIO/TV COMMISSION	SUN: 7 - 7:30 AM	30 MINUTES	VINYL	PUBLIC SERVICE
CASEY'S TOP 40	WESTWOOD ONE	SUN: 8 AM - NOON	4 HOURS	VINYL	BARTER

"Ask the Professor" is produced by the U of D Radio Network and features trivia questions and answers with University of Detroit faculty members. It is provided on a cash basis and is syndicated throughout the country.

"Casey's Top 40" has been airing on WFMK for over three years, originally as "American Top 40." When Casey Kasem's program began syndication with Westwood One, WFMK remained with the host instead of the original syndicator. Even though "Casey's Top 40" is geared toward Contemporary Hit Radio (CHR) and a younger demographic, Mark Bashore states WFMK

saw it as an opportunity to pick up listeners on Sunday morning that might not otherwise be tempted to tune in to WFMK, just to get them to sample the radio station.

Commenting on the scheduling of syndicated programs exclusively on Sundays, Bashore explains:

People's listening habits are definitely different over the weekend. I think it's a time when people are obviously not in the Monday through Friday 9 - 5 groove. It's just natural for stations to experiment more on the weekend. It just makes more sense because there isn't that routine that people are into Monday through Friday.

At the time of the interview, WFMK was actively searching for new programs to restructure their Sunday programming.

WKKP

WKKP, a CBS news affiliate, did not run any syndicated programming when interviewed in February. (See Table 29). Since that time the station has changed call letters and their approach, but has retained its basic AC format.

Table 29 - WKKP - Network and Syndicated Program Schedule (2/18/91)

WKKP - 101.7 FM

(CBS)

FORMAT: ADULT TOP 40

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
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CURRENTLY NOT RUNNING ANY SYNDICATED PROGRAMMING

WJIM-FM

The Soft AC radio station in Lansing, WJIM-FM, runs no syndicated programs, but is serviced by a music syndicator. With advice from their consultants, Taddeo Communications in Chicago, WJIM-FM chose Century 21 Programming as their supplier of music. (See Table 30). Century 21 provides music for a variety of formats, and once a base library for a particular format is in place, updates of current songs are sent every two months. WJIM-FM uses the Selector database to determine the rotation of the music. Not all of the music programmed is supplied by Century 21 though. As Jack Robbins, Program Manager, explains:

The consultant will advise us on music we should be playing for this particular format. Not all the music that we play, especially the current music and the recurrents are strictly from Century 21...We do tests in Lansing to find out what songs are popular and what songs are burning, what songs fit this particular area. Not all songs that come out on the charts, and have become popular, are right for Lansing or East Lansing. They may not be salable here.

WJIM-FM purchases the music from Century 21 on a cash basis. The music is sent on compact disc, which was easier to implement than taped music, especially during their format change from Easy Listening to Soft AC.

Table 30 - WJIM-FM - Network and Syndicated Program Schedule (2/11/91)

WJIM - 97.5 FM
(INDEPENDENT)
FORMAT: SOFT ADULT CONTEMPORARY

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
GOLDDISCS: MELLOW AC FORMAT	CENTURY 21 PROGRAMMING	CONTINUOUS	-	CD	CASH

CONTEMPORARY HIT RADIO

The Contemporary Hit Radio (CHR) format is also heavily consulted. The target demographic is teens (12 - 17 year olds), but CHR stations also do well with 18 - 34 year olds. According to Billboard, CHR's overall format share in 1990 was 15.6%, and also received a 54.3% share of the teen listenership, and 22% of the 18 - 34 year old listenership.

Syndicated features that reflect the all-hit nature of the format, such as 'American Top 40,' help attract listeners, but nonmusic features, such as sporting events, rarely are programmed."⁹

As the format dictates, there is a limited amount of space for syndicated programming on CHR stations. As a result, the competition among syndicators for clearance numbers is very high.

WVIC

WVIC, an AM-FM combination with 100% duplication between the two bands, is the CHR station in the Lansing - East Lansing area. In addition to the syndicated programs that run on Sundays, WVIC also uses bits from the American Comedy Network during the morning. These bits vary in length from 60 - 90 seconds and are provided on a cash basis. (See Table 31).

Table 31 - WVIC - Network and Syndicated Program Schedule (2/4/91)

WVIC - 730 AM AND 94.9 FM
(UNISTAR)
FORMAT: CHR

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
AMERICAN COMEDY NETWORK	AMERICAN COMEDY NETWORK	M - F: MORNINGS	SHORT BITS	VINYL	CASH
ON THE RADIO	WESTWOOD ONE	SUN: 8 AM - 9 AM	1 HOUR	VINYL	BARTER
RICK DEES WEEKLY TOP 40	CD MEDIA	SUN: 9 AM - 1 PM	4 HOURS	CD	BARTER
SIXTY SECOND L.P.	SIXTY SECOND L.P.	SUN: 9 PM - 12 AM	60 SECONDS	VINYL	CASH
SIXTY SECOND PREVIEW	SIXTY SECOND PREVIEW	SUN: 9 PM - 12 AM	60 SECONDS	VINYL	CASH

Syndicated comedy--the stuff that peeps up some local morning shows--has traditionally been a cash business."¹⁰

During the past few years, however, syndicated comedy has been becoming available more and more on a barter basis. For example, Olympia Networks, ProMedia, Inc., and All Star Radio are a few of the comedy syndicators that offer bits on a barter basis.

WVIC airs Westwood One's "On The Radio," a music-intensive show featuring interviews with different artists, on Sunday mornings from 8 - 9 a.m. "Rick Dees Weekly Top 40" follows from 9 a.m. - 1 p.m. Formerly syndicated by Unistar Radio Networks, Rick Dees formed his own company, called CD Media, near the beginning of this year. Kevin Robinson, WVIC Program Director, considers "Rick Dees Weekly Top 40" to be:

a good chance to expose what the national charts are showing. We do our own homegrown countdown on Sunday nights from 9 to midnight. It's a top 30, and it's exactly our playlist...one is a national picture and one is a local picture.

During the local countdown show, WVIC also airs "Sixty Second L.P." and "Sixty Second Preview," both produced and hosted by Jeff Craig. Kevin Robinson comments on syndication:

We have to stick with something that's cohesive to our format...I really think syndicated programs are guilty until proven innocent. They have to sell me well enough. It has to be something pretty special to break away from regular programming.

ALBUM-ORIENTED ROCK

There are four radio stations in the Lansing - East Lansing area under the broad category of AOR. An interview could not be arranged with the only general AOR station in the area, WJXQ. WMMQ is the Classic Rock station, and WDBM and WLFT are both student-run radio stations at Michigan State University that follow the Modern/Progressive Rock format.

The Album-Oriented Rock format grew out of progressive rock programming during the late 1960s, and its success is due partly to its solution to the repetitiveness of the Top 40 format. AOR stations are predominantly found on the FM band. The third most popular format, it has a 13.2% share of formats and targets 18 - 34 year olds, specifically men. The Classic Rock audience tends to be somewhat older, while the Modern/Progressive Rock audience tends to be somewhat younger. The AOR format utilizes special programs more than most other contemporary music formats. This special programming ranges from short drop-in type material to full weekend specials.

WMMQ

WMMQ was one of the first stations in the United States to use the Classic Rock format, originally designed by consultant Fred Jacobs. They have affiliation agreements with both CBS Radio Networks and The Source, which is owned by NBC Radio Networks.

WMMQ schedules six syndicated programs. (See Table 32).

Table 32 - WMMQ - Network and Syndicated Program Schedule (2/22/91)

WMMQ - 92.7 FM
(SOURCE/NBC, CBS)
FORMAT: CLASSIC ROCK

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
ROCK QUIZ	MJI BROADCASTING	MON - FRI: 8:20 PM	3 - 4 MINUTES	VINYL	BARTER
LOST LENNON TAPES	WESTWOOD ONE	SUN: 7 - 8 AM	1 HOUR	VINYL	BARTER
FLASHBACK	ABC RADIO NETWORKS	SUN: 8 - 10 AM	2 HOURS	CD	BARTER
THE JAZZ SHOW WITH DAVID SANBORN	MEDIA AMERICA	SUN: 10 AM - NOON	2 HOURS	CD	BARTER
THE LIVE SHOW	RADIO TODAY ENTERTAINMENT	MON: 12 - 1 AM	1 HOUR	CD	BARTER
THE GRATEFUL DEAD HOUR	TRUTH AND FUN	MON: 11 PM - 12 AM	1 HOUR	CASSETTE	CASH

The Sunday morning line-up includes "Lost Lennon Tapes" from Westwood One, "Flashback" from ABC Radio Networks, and "The Jazz Show With David Sanborn" from Media America. As Program Director, John David Buchanan explains:

It's hard to find a good announcer at that time, so you can always get a high school student or a college student in to just run the board and they don't have to talk, they just run something that has a professional announcer on it. So the station sounds good at a time when it might not if you had that high school or college student on...And also, it helps to slow down the music rotation. We go for five hours on Sunday morning with, as we say in the business, canned programming, and that's just five hours of music that we don't have to schedule. And five hours of music that just doesn't show up, and that tends to rest the format.

"Flashback" recently became syndicated by ABC Radio Networks, but is still produced by Radio Today Entertainment, who originally syndicated the show as well. "The Jazz Show With David Sanborn", previously produced and syndicated by Westwood One, is now syndicated by Media America, but is still produced by Westwood One producer Andy Denemark.

The AOR format can support programs that differ from regular programming. As John David Buchanan explains, certain programming can focus on a target audience.

WMMQ targets its programming towards male listeners. The majority of our listeners are male, about 75%. So we have programming that seems to skew males. We have two shows, one's local, one's syndicated. The syndicated is the David Sanborn show, the other is our blues program on Sunday nights...Programs like that tend to skew men.

There are two programs aired on WMMQ that feature a specific artist or group. "Lost Lennon Tapes" features material from

newly discovered recordings by John Lennon, including jam sessions, demos, and in-studio conversations. "The Grateful Dead Hour," scheduled Mondays from 11 p.m. to midnight, is produced by the Grateful Dead themselves and distributed by Truth and Fun, located in Oakland, California. Buchanan relates the problem this type of special program can create:

If you devote an hour or two, or even 12 hours to one particular artist, you're eliminating people who don't like that artist. As far as, for example, the "Lost Lennon Tapes" is concerned, you're talking about a Beatle, and the Beatles are probably the number one artist in any type of oldies format.

WMMQ devotes two categories in their rotation exclusively for music by the Beatles. In terms of scheduling a show focusing on the Grateful Dead, Buchanan notes:

There's deadheads all over the place, and there's quite a few of them in Lansing, and the fact that we run the program and we do play Grateful Dead music in the format, it ties in and the show does well.

Airing on Sunday nights at midnight is "The Live Show," a one-hour program featuring a variety of artists, about 80% of which are classic rock artists, recorded live in concert. This was added since

it tended to help reinforce the fact that we are Lansing's exclusive concert station, as we call ourselves.

The final syndicated program on WMMQ is the short-form "Rock Quiz" from MJI Broadcasting, featuring trivia questions and giveaways. Buchanan also points out the variety of one-time or limited-run specials that WMMQ receives from syndicators:

When the holidays or certain events come up, these people are looking at ways to make a buck. Like if they can secure the rights to a program like "The Grammys," like MJI did. 4th of July we had a program called "Born in the USA," just 12 hours of rock and roll, most of it classic, that had its roots in America. So any type of angle they can find, they'll hop on it.

Many of the syndicated programs available can work on both general AOR and Classic Rock radio stations. As long as the majority of the artists featured, as with "The Live Show," are classic rock, the program will fit well with other programming. Global Satellite Network's "Rockline," a live call-in show, previously ran on WMMQ. After the focus of the show changed from classic artists to new and up and coming artists, "Rockline" moved to the general AOR station in the Lansing market, WJXQ.

WDBM and WLFT

WDBM and WLFT, the two student-run stations at Michigan State University, both have Modern/Progressive Rock formats. The two stations are distinguished by calling WDBM a Progressive AOR station and WLFT an Alternative AOR station. There are commercial radio stations in the United States that follow a Modern/Progressive Rock format, but the majority are noncommercial college radio stations. WDBM is a 2,000 watt station heard throughout the Lansing area, while WLFT is found on United Cable Television's Cable FM system at 103.7. Both stations are housed in the same building and share many staff members. WDBM runs one syndicated program. (See Table 33).

Table 33 - WDBM - Syndicated Program Schedule (1/28/91)

WDBM - 88.9 FM
(INDEPENDENT)
FORMAT: PROGRESSIVE AOR

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
TDK NEW MUSIC REPORT	CMJ RADIO NETWORK	M: 9 - 10 PM	1 HOUR	CD	FREE

WDBM airs CMJ Radio Network's "TDK New Music Report" Mondays from 9 - 10 p.m. As a subscriber to College Music Journal (CMJ), WDBM was approached to air the program. Even though there is a variety of syndicated programs targeted at this format, college stations are not as actively pursued as their commercial counterparts. Funding for these programs are often through sponsorship, as is the case with "TDK New Music Report." As Dawn Paepke, Program Director at WDBM explains,

they gear the show towards non-commercial stations, so TDK is only mentioned a couple of times.

WLFT's only syndicated program is also sponsored. It is called "Maxwell House Coffee House Sessions," and airs Thursdays from 10 - 11 p.m. (See Table 34). Sponsored by Maxwell House, it is syndicated by Track Marketing Associates, Ltd.

"TDK New Music Report" is a one-hour program featuring interviews and music from new music artists and groups. Also included weekly is a guest DJ spot and a featured unsigned band. One advantage of running a syndicated program is the addition of content not readily available to local stations. "TDK New Music Report" enhances the overall programming of WDBM since, as Dawn Paepke recognizes,

it goes a little more in-depth than what we can do because we can't easily call Bob Mould, for example, on the phone and have him do an interview with us.

Table 34 - WLFT - Syndicated Program Schedule (1/30/91)

WLFT - 103.7 CABLE FM (UNITED)
(INDEPENDENT)
FORMAT: ALTERNATIVE AOR

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
MAXWELL HOUSE COFFEE HOUSE SESSIONS	TRACK MARKETING ASSOCIATES	THURS: 10 - 11 PM	1 HOUR	CD	FREE

"Maxwell House Coffee House Sessions" is also a one-hour program featuring interviews and music from new music artists and groups. Hosted by Smithereens lead singer, Pat Dinizio, the program focuses on bands performing live or recording in the studio. Although some shows focus on one band, most feature several bands. As Jennifer Sperandeo, WLFT Program Director, describes:

The show is done very loosely. There's a lot of casual banter between the host and the band members. You kind of feel like you're just sitting in there listening to them, as opposed to listening to a produced program. When you listen to it, it really sounds like they could be doing it right in our studio.

Jennifer Sperandeo notes that programs like "Maxwell House Coffee House Sessions" are

even more suited for alternative radio than anything that's overly produced, overly planned, and done with one eye on the charts, because that goes against everything that college radio is supposed to be.

Modern/Progressive AOR stations usually devote a large portion of their schedule to special programming. Because of the training aspect of student-run college radio, most of the special programming is locally-produced. But including syndication in the programming schedule also contributes to the learning environment, as Sperandeo explains:

If they left our station without ever knowing anything about how syndicated programs work for radio stations, then they would be at a disadvantage from other people who had.

There are a variety of syndicated programs that are geared to noncommercial college radio stations. For example,



Joseph-Fox Productions offers two such programs: "Music View," a weekly new music magazine, and "Bug Radio," a weekly show focusing on music from foreign countries rarely heard on American radio stations.

Because corporations underwrite these shows, the programs are free of charge to stations."¹¹

Following in the footsteps of U*NET TV, the National Association of College Broadcasters (NACB) debuted U*NET Radio on February 2, 1990. Similar in concept to U*NET TV, the satellite radio programming network features the best of student-produced programs from college stations around the country. Any NACB member with access to a satellite dish can broadcast any U*NET programs at any time at no charge.

Programs produced by non-students but of interest to a national college audience have also been accepted.¹²

Included are the "SPIN Radio Concert Series," distributed by Entertainment Radio, Inc., and Globalvision Inc.'s "South Africa Now."

NEWS/TALK

Radio stations with a News/Talk format provide news and talk programming throughout the day. The content ranges from hard news to human interest features, and the balance between news and talk varies from one station to the other. In fact, there are some stations that are all-news or all-talk, though most stations have combined the two as a result of increasing competition. Because of the extremely large staff and

expenses required to operate a News/Talk station, they are predominantly found in large markets. The stations, usually found on the AM band, target 18 - 54 year olds, but the actual audience tends to be older.

In addition to news and talk programming provided by the radio networks and independent syndicators, public service organizations provide quality programming to stations free of charge. A substantial amount of programs suitable for News/Talk stations are available. Out of the 638 programs listed in R & R Program Supplier Guide '90, 35% are either news, sports, talk, self-help, or public affairs programs. Even though there is a significant number of programs available, filling a News/Talk schedule can be difficult because of the extent that these stations utilize network and syndicated programs. As a general rule, the talk portion of the programming is even more feature-oriented than the news.

The talk audience is particularly receptive to topical and timely programs relative to its life-style.¹³

The news features on this format deal with a variety of current issues and are scheduled either as part of a news block or independently, depending on their nature and length.

The two News/Talk radio stations located in the Lansing area are WJIM-AM and WKAR-AM. Licensed to Michigan State University, WKAR-AM has been the original News/Talk radio station in the Lansing area for many years. WJIM-AM changed to a commercial News/Talk format only a few years ago.

WJIM-AM

WJIM-AM currently airs 27 network and syndicated programs throughout the week. Information could not be obtained on the method these programs are delivered and the financial transactions involved. (See Table 35).

As an NBC affiliate, they take advantage of programs from both NBC Radio Networks and Mutual Broadcasting System. They also receive a number of programs from ABC Talk Programming, including "Talkradio - Dr. Joy Browne" airing weekdays from 10 a.m. - noon. Constructing an all News/Talk schedule was difficult, as Jack Robbins, Program Manager for both WJIM-AM and FM explains:

We went out looking for the best programming that we could find...There just isn't enough out there. For instance, when you go out to find something to put on during the day, as far as informational features and talk programming, it's almost impossible. Very few networks have talk programming on during the day. ABC probably has more than anybody else. NBC doesn't have any talk programming during the day, they begin it at night with Talknet. CBS, basically the same thing. So it is very difficult to find good solid programming for News/Talk radio stations. That's why in larger markets they can have a large group of employees that will generate some of their own programming, and that's ideal if you can do that. And we do that to a certain extent.

WJIM-AM is also an affiliate of the Michigan News Network, a regional network based in Lansing, and airs their "Great Lakes Farm Report" on a barter basis. In addition to network programming, programs from seven independent syndicators also air on WJIM-AM.

Table 35 - WJIM-AM - Network and Syndicated Program Schedule (2/11/91)

WJIM - 1240 AM
(NBC)
FORMAT: NEWS/TALK

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>
GREAT LAKES FARM REPORT	MICHIGAN NEWS NETWORK	MON - FRI: 5:05 AM	15 MINUTES
AMERICA IN THE MORNING	WESTWOOD ONE/MUTUAL	MON - FRI: 5:21 - 6 AM	39 MINUTES
DR. DEAN EDELL MEDICAL MINUTES	EFM MEDIA MANAGEMENT	MON - FRI: 6 - 9 AM	1 MINUTE
A MATTER OF LAW	EAGLE MEDIA PRODUCTIONS, LTD.	MON - FRI: 6 - 9 AM	1 1/2 MINUTE
MEDICAL JOURNAL	EAGLE MEDIA PRODUCTIONS, LTD.	MON - FRI: 6 - 9 AM	2 MINUTES
LEONARD MALTIN ON VIDEO	THE BROADCAST GROUP	MON - FRI: 6 - 9 AM	1 MINUTE
TALKRADIO - DR. JOY BROWNE	ABC TALK PROGRAMMING	MON - FRI: 10 AM - NOON	2 HOURS
GREAT LAKES FARM REPORT	MICHIGAN NEWS NETWORK	MON - FRI: 12:13 PM	14 MINUTES
THE RUSH LIMBAUGH SHOW	EFM MEDIA MANAGEMENT	MON - FRI: 12:30 - 3 PM	2 1/2 HOURS
DR. DEAN EDELL HOUR PROGRAM	EFM MEDIA MANAGEMENT	MON - FRI: 3 - 4 PM SUN: NOON - 1 PM	1 HOUR 1 HOUR
TREASURY OF TRIVIA WITH SONNY ELLIOT	BILL WHITING ASSOCIATES	MON - FRI: 6:57 PM	3 MINUTES
BRUCE WILLIAMS	NBC/TALKNET	MON - FRI: 7:06 - 10 PM SAT: 9 AM - 1 PM	3 HOURS, 54 MINUTES 4 HOURS
NEIL MYERS	NBC/TALKNET	MON - FRI: 10 - 11 PM	1 HOUR
THE LARRY KING SHOW	WESTWOOD ONE/MUTUAL	MON - FRI: 11 PM - 5 AM	6 HOURS

Table 35 (cont.) - WJIM-AM - Network and Syndicated Program Schedule (2/11/91)

WJIM - 1240 AM (CONT.)

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>
AMERICAN FOCUS	WESTWOOD ONE/MUTUAL	SAT: 5 - 5:30 AM SUN: 5 - 5:30 AM	30 MINUTES 30 MINUTES
AMERICA ON THE ROAD	WESTWOOD ONE/MUTUAL	SAT: 7 - 8 AM	1 HOUR
JERRY BAKER'S GREEN THUMB	WESTWOOD ONE/MUTUAL	SAT: 8 - 9 AM	1 HOUR
MIKE MCCLINTOCK	ABC TALK PROGRAMMING	SAT: 1 - 4 PM	3 HOURS
BOB BRINKER	ABC TALK PROGRAMMING	SAT: 4 - 7 PM SUN: 4 - 7 PM	3 HOURS 3 HOURS
NBC TALKNET	NBC/TALKNET	SAT: 7 - 11 PM SUN: 7 - 9 PM	3 HOURS 2 HOURS
THE JIM BOHANNON SHOW	WESTWOOD ONE/MUTUAL	SAT: 11 PM - 5 AM	6 HOURS
AD AGE BUSINESS REPORT	PUBLIC INTEREST AFFILIATES	SUN: 7:05 - 7:35 AM	30 MINUTES
BACK TO GOD HOUR	BACK TO GOD HOUR	SUN: 8 - 8:30 AM	30 MINUTES
VOICE OF PROPHECY	VOICE OF PROPHECY	SUN: 10:30 - 11 AM	30 MINUTES
RALPH SNODSMITH	ABC TALK PROGRAMMING	SUN: 1 - 4 PM	3 HOURS
COSTAS COAST TO COAST	OLYMPIA NETWORKS	SUN: 9 - 11 PM	2 HOURS
THE BEST OF KING	WESTWOOD ONE/MUTUAL	SUN: 11 PM - 5 AM	6 HOURS

Included in WJIM-AM's syndication schedule is the controversial "Rush Limbaugh Show" from EFM Media Management, syndicated to more than 300 stations around the country. In only three years, Limbaugh has become one of the most talked about and popular radio talk show hosts in the country, despite allegations that his conservative beliefs and outspoken nature are offensive to many minority groups. On February 22, 1991, an interview with Rush Limbaugh aired on WXYZ-TV Detroit's "Bonds On...Bad Boys." Limbaugh defended his controversial style:

I don't deny what I do has to have schtick and show biz to it, but I'm not really acting. I'm not anything other than myself. I do not do anything to make people mad. I don't try to be controversial.

Robbins feels there is an adequate quantity of programs available, network and syndicated, but the quality is where the problem lies.

They're just poorly produced. We have talent that's on the networks that we're not that pleased with. We don't carry every show that's on the network because some of them, just frankly, aren't that good. So we're constantly searching for good programming. We have on this radio station some of the highest rated nationally broadcast radio networks and shows on. Fortunately for us there's no other (commercial) News/Talk radio station in the market. Had there been, it might have been very difficult.

Because of the unstable nature of the industry and economic hard times, syndicators frequently go out of business. This leaves stations in need of new programming to fill holes in their schedules. They are approached by the networks and

syndicators offering programs on a regular basis. Especially on News/Talk formats, there is a need to continually re-evaluate the programs. As Jack Robbins explains:

We are constantly relooking at our clocks, maybe we should take this feature out and put another feature in and so forth. On News/Talk radio stations, the turnover's very quick. I mean there's 15 minutes in their car and then they're gone. So we try to get the best programming in that quarter hour that we can probably find.

Sporting events are also broadcast throughout the year on WJIM-AM, including Tiger baseball, Lions football, and Notre Dame football. Mutual Broadcasting System provides the Notre Dame football games on a barter basis, the customary arrangement for network supplied sports. The independent sports networks that carry the Detroit Tigers and Lions games charge for the rights to the games in addition to the barter commercials within the broadcasts. Most independent sports networks offer their programming in this manner, and the time that remains for local advertising compensates for the cost of the rights.

WKAR-AM

WKAR-AM is one of the public radio stations at Michigan State University, and is affiliated with both National Public Radio (NPR) and American Public Radio (APR). Broadcasting during the daytime only, the programming is divided evenly between news and talk. Similar to comments by Jack Robbins, WKAR-AM's Program Manager and News Director, Curt Gilleo, has

misgivings about the quality of the programming available.

There's a tremendous variety. A lot of it, to be honest, is not great. And it wasn't easy putting together an all News and Talk station all week long with what's available.

The majority of the 17 network and syndicated programs airing on WKAR-AM are from NPR and APR. (See Table 36.)

National Public Radio was founded under the Corporation for Public Broadcasting to provide non-commercial programming nationally.¹⁴

NPR uplinks 24 hours a day, with repeats of some of the more acclaimed programming, such as "Morning Edition." Programming from APR, including "Monitor Radio" and "BBC Outlook," is also received over the satellite.

The affiliation agreements with NPR and APR involve membership dues, which vary from station to station, and additional fees for many of the programs. WKAR-AM also receives four programs from independent syndicators free of charge. All of the network and syndicated programming is received via digital satellite and recorded for tape delay broadcasting. WKAR-AM and FM are housed in the same building and share satellite receiving facilities. The two stations can record off the satellite from ten channels simultaneously.

Table 36 - WKAR-AM - Network and Syndicated Program Schedule (2/26/91)

WKAR - 870 AM
(NPR, APR)
FORMAT: NEWS/TALK

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
MORNING EDITION	NATIONAL PUBLIC RADIO	MON - FRI: 6 - 8:30 AM MON - FRI: 9 - 10 AM	2 1/2 HOURS 1 HOUR	DIGITAL SAT. DIGITAL SAT.	NETWORK NETWORK
MONITOR RADIO	AMERICAN PUBLIC RADIO	MON - FRI: 10 - 11 AM MON - FRI: 5:30 - 7 PM SAT: 2 - 3 PM SUN: 9 - 10 AM	1 HOUR 1 1/2 HOURS 1 HOUR 1 HOUR	DIGITAL SAT. DIGITAL SAT. DIGITAL SAT. DIGITAL SAT.	NETWORK NETWORK NETWORK NETWORK
BBC 24 HOURS	AMERICAN PUBLIC RADIO	MON - FRI: 11 - 11:30 AM	30 MINUTES	DIGITAL SAT.	NETWORK ⁷ 4
BBC OUTLOOK	AMERICAN PUBLIC RADIO	MON - FRI: 11:30 AM - NOON	30 MINUTES	DIGITAL SAT.	NETWORK
FRESH AIR	NATIONAL PUBLIC RADIO	MON - FRI: 4 - 5 PM MON - FRI: 7 - 8 PM	1 HOUR 1 HOUR	DIGITAL SAT. DIGITAL SAT.	NETWORK NETWORK
MARKETPLACE	AMERICAN PUBLIC RADIO	MON - FRI: 7:50 AM MON - FRI: 5 - 5:30 PM	10 MINUTES 1 HOUR	DIGITAL SAT. DIGITAL SAT.	NETWORK NETWORK
WEEKEND EDITION	NATIONAL PUBLIC RADIO	SAT: 9 - 11 AM SAT: NOON - 2 PM	2 HOURS 2 HOURS	DIGITAL SAT. DIGITAL SAT.	NETWORK NETWORK
SOUND MONEY	AMERICAN PUBLIC RADIO	SAT: 11 AM - NOON	1 HOUR	DIGITAL SAT.	NETWORK
NATIONAL PRESS CLUB	NATIONAL PUBLIC RADIO	SAT: 3 - 4 PM	1 HOUR	DIGITAL SAT.	NETWORK
HORIZONS	NATIONAL PUBLIC RADIO	SAT: 4 - 4:30 PM	30 MINUTES	DIGITAL SAT.	NETWORK
SOUNDPRINT	NATIONAL PUBLIC RADIO	SAT: 4:30 - 5 PM	30 MINUTES	DIGITAL SAT.	NETWORK
SUNDAY MORNING	AMERICAN PUBLIC RADIO	SUN: 9 AM - NOON	3 HOURS	DIGITAL SAT.	NETWORK

Table 36 (cont.) - WKAR-AM - Network and Syndicated Program Schedule (2/26/91)

WKAR - 870 AM (CONT.)

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
ACROSS THE ATLANTIC	WGBH	SUN: 2 - 2:30 PM	30 MINUTES	DIGITAL SAT.	FREE
CROSSROADS	NATIONAL PUBLIC RADIO	SUN: 2:30 - 3 PM	30 MINUTES	DIGITAL SAT.	NETWORK
COMMONWEALTH CLUB	KQED	SUN: 3 - 4 PM	1 HOUR	DIGITAL SAT.	FREE
THE PUBLIC RADIO HEALTH SHOW	WAMC	SUN: 5 - 5:30 PM	30 MINUTES	DIGITAL SAT.	FREE
THE ENVIRONMENT SHOW	WAMC	SUN: 5:30 - 6 PM	30 MINUTES	DIGITAL SAT.	FREE

WKAR-AM and FM rely heavily on research to guide their programming. In addition to subscribing to Arbitron, a number of consultants are contracted to make various interpretations of their programming and ratings. The audience, as Curt Gilleo explains, is similar for both stations.

The one thing that all public radio stations have in common is that the audience is very highly educated. That's what the research shows. And our AM station is really kind of a compliment to our FM station. We have very high crossover between the two.

Most of the research conducted indicates which programs tend to receive higher ratings. This type of information is not as meaningful to noncommercial radio stations as their commercial counterparts. For example, researchers have noticed increased audience numbers during the locally-produced sports program, and often recommends the program length be expanded. But, as Curt Gilleo conveys:

There's a question of mission involved there too. We could do sports all afternoon and we'd probably get a lot of audience for it. But sports is available on other stations as well, and as a University station we have a mission to try and inform people on news and public affairs as well.

WKAR-AM is concerned with the size of the overall audience to a certain extent because of the fundraising activities needed for financial support. Over a third of the budget comes from the audience, and the remainder is obtained from the state and federal governments through the Corporation for Public Broadcasters, which acts as a clearinghouse.

COUNTRY

The Country format is often classified as either traditional "Country and Western," usually found on AM stations, or "Contemporary Country," usually found on FM stations. Even though these stations are located throughout the United States, they are more prevalent throughout the South and West. Targeted at 25 - 54 year olds, Country stations strongly emphasis their programming towards the needs of the community and gain an extremely loyal audience.

WITL

WITL is the only Country radio station in the Lansing - East Lansing area and achieves the highest ratings in the market, with an 18.3 share according to the Fall 1990 Arbitron Radio Market Report. There is 100% duplication between the AM and FM except when the Detroit Pistons are broadcasted on the AM.

There are five network and syndicated programs scheduled on WITL. (See Table 37). As an ABC Radio Networks affiliate, WITL broadcasts both "Paul Harvey" and "American Country Countdown." "Paul Harvey," which airs three times a day Monday through Friday and twice on Saturday, is a very successful program for both ABC Radio Networks and WITL. As Program Director Jay J. McCrae reveals:

He commands big bucks from his advertisers and in turn, locally we can too. Just from the fact that everybody would like to be around "Paul Harvey" on this station.

Table 37 - WITL - Network and Syndicated Program Schedule (2/5/91)

WITL - 1010 AM AND 100.7 FM
(ABC)
FORMAT: COUNTRY

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
PAUL HARVEY	ABC RADIO NETWORKS	M - F: 8:30 AM M - F: 12 NOON M - F: 5:30 PM SAT: 8:30 AM SAT: 12 NOON	5 MINUTES 15 MINUTES 5 MINUTES 5 MINUTES 15 MINUTES	LIVE SATELLITE SATELLITE SATELLITE LIVE SATELLITE SATELLITE	NETWORK NETWORK NETWORK NETWORK NETWORK
COUNTRY CROSSROADS	SBC, RADIO/TV COMMISSION	SUN: 5:30 AM - 6 AM	30 MINUTES	VINYL	PUBLIC SERVICE
AMERICAN COUNTRY COUNTDOWN	ABC RADIO NETWORKS	SUN: 2 PM - 6 PM	4 HOURS	VINYL	NETWORK
NASHVILLE LIVE	EMERALD ENTERTAINMENT	SUN: 8:30 PM - 10:00 PM	1 1/2 HOURS	LIVE SATELLITE	BARTER
COUNTRYLINE	JAMES PAUL BROWN	ONCE A MONTH	1 1/2 HOURS	LIVE SATELLITE	BARTER

"American Country Countdown," which airs Sunday afternoons from 2 - 6 p.m., debuted as a nationally-syndicated program in October 1973. It received its fourth consecutive Billboard award for "Network or Syndicated Weekly National Music Program of the Year" for the Country category in 1990.

WITL also airs "Country Crossroads" from SBC, Radio/TV Commission and "Nashville Live" from Emerald Entertainment. "Nashville Live," broadcast via satellite on Sunday evenings, features a toll-free number for listeners to call and talk to country music artists. "Countryline," provided on a barter basis by James Paul Brown Entertainment, airs once a month. Since there is no affiliation agreement involved with this program, stations can choose individual installments to run, usually dependent on the featured guest.

WITL does not utilize syndication to the extent of many other Country stations. McCrae notes:

A lot of times in small markets stations will run syndication instead of using local talent, just from the fact that it's a lot better to run a syndicated program than a bad local weekend disc jockey, like a kid who's just starting out.

Back-to-back syndication used to be scheduled during the weekends at WITL. After many of the programs were dropped from the schedule, the weekend ratings improved.

Jay J. McCrae recognizes the importance of syndicated programming

but there's a need to run the local stuff too. I mean syndication can't tell you what the weather is. Syndication can't do the news. So to a degree you kind of have to balance it. You can go hog

wild on it, and I think in some instances it hurts you more than it helps. But if you use it to enhance what you're doing, then you can use it effectively. It's moderation, the same as everything.

WITL also airs one-time special programs provided by the networks and independent syndicators, including programs offered by ABC Radio Networks and Westwood One Radio Networks.

URBAN CONTEMPORARY

The term "Urban Contemporary" refers to both a format and a classification of formats. For example, Jazz, Soul, Rhythm and Blues, and Dance-Oriented Rock are often grouped under the heading of the Urban Contemporary format. Urban Contemporary (UC) stations are found on both the AM and FM band and target an audience between 12 and 54 years old, depending on the format type.

As a rule, UC stations are very community-minded and air an impressive schedule of public affairs programs, usually dealing with issues confronting the urban area.¹⁵

The Urban Contemporary formats tend to have very loyal listeners.

WILS and WXLA are the two stations in the Lansing - East Lansing market with Urban Contemporary formats. Both are AM stations with no network affiliation.

WILS

WILS has five syndicated programs scheduled throughout the week. (See Table 38).

Table 38 - WILS - Syndicated Program Schedule (2/21/91)

**WILS - 1320 AM
(INDEPENDENT)
FORMAT: URBAN CONTEMPORARY**

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
REMEMBERING THE DREAM	CBS RADIORADIO	MON - FRI: 6:30 AM	1 1/2 MINUTES	R/R	BARTER
THE CLARENCE UPDATE	PREMIERE RADIO NETWORKS	MON - FRI: 7:30 AM	1 1/2 MINUTES	TELEPHONE LINES	BARTER
BLACK HISTORY NOTES	SI COMMUNICATIONS	MON - FRI: 7:50 AM	3 MINUTES	R/R	BARTER
ON THE PHONE WITH TI-RONE	PREMIERE RADIO NETWORKS	MON - FRI: 8:30 AM	2 MINUTES	VINYL	BARTER
ON THE MOVE WITH TOM JOYNER	CBS RADIORADIO	SUN: 11 AM - 2 PM	3 HOURS	VINYL	BARTER

The only long-form program, "On the Move with Tom Joyner" provided by CBS RadioRadio, airs Sundays from 11 a.m. until 2 p.m. The remaining programs are short-form features that air weekday mornings. Premiere Radio Networks' "The Cla'ence Update" is a humorous update of the television soap opera "The Young and the Restless." Also from Premiere Radio Networks is "On the Phone with Ti-rone," two minutes of advice from letters and phone calls received from the listeners.

There were also two short-form limited-run specials scheduled for Black History Month: "Remembering the Dream" from CBS RadioRadio and "Black History Notes" from SI Communications.

WXLA

WXLA, a daytime-only AM station, airs one syndicated program. (See Table 39). "RadioScope Daily Edition" from Bailey Broadcasting Services, is an "infotainment" feature on Urban Contemporary music and film news. The five-minute feature is scheduled three times a day, scattered throughout the different dayparts.

Table 39 - WXLA - Syndicated Program Schedule (4/5/91)

WXLA - 1180 AM
(INDEPENDENT)
FORMAT: URBAN CONTEMPORARY

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
RADIOSCOPE DAILY EDITION	BAILEY BROADCASTING	3 TIMES DAILY	5 MINUTES	R/R	BARTER

EASY LISTENING

The Easy Listening (EL) format, targeted at 25 - 54 year olds, is extremely music-based. There is very little talk, from either DJ's or newscasters, and virtually no sports coverage. Used primarily as background music, many people are exposed to Easy Listening stations while in offices and retail establishments. Often automated, these stations are relatively inexpensive to operate due to the fact that live assist operator salaries tend to be lower than announcer salaries and fewer employees are needed.

Easy Listening radio stations tend to adhere closely to their music-based format.

For this reason, features are rare and very few EL outlets air talk or sports programs. Compatible music features are the exception. For instance, programs such as "Sunday with Sinatra" or "Evening with the Pops" would not alienate fans.¹⁶

As a general rule, Easy Listening stations do not air special features, either locally-produced or syndicated.

Even though WJIM-FM now calls its format Soft Adult Contemporary instead of Easy Listening, programming closely resembles that of an Easy Listening station.

SOLID GOLD

An outgrowth of Top 40, the Solid Gold format features Top 40 hits from the past. Also called "Oldies," this format targets 25 - 54 year olds and is especially well-received with women. Often automated, these stations are inexpensive to operate. Features that reflect the mood of the early rock and roll era, often produced with a fun party atmosphere in mind, are common on Solid Gold stations.

WIBM

WIBM, based in Jackson, is the Oldies station in the Lansing - East Lansing market. Similar to WITL, there is 100% duplication between the AM and the FM except when the AM breaks away from regular programming to broadcast live sports. The three network and syndicated programs running on WIBM all feature Solid Gold music. (See Table 40). As Program Director Dwayne Carver points out:

Our slogan ID is "all oldies, all the time," so obviously if we played currents we would lie. We would have an incredible credibility problem at that point.

Through their affiliation with Unistar Radio Networks, WIBM receives "Solid Gold Scrapbook" and "Dick Clark's Rock, Roll & Remember." "Solid Gold Scrapbook" airs weekdays from 2 - 3 a.m., but the program is designed to also run in a five-hour block.

Table 40 - WIBM - Network and Syndicated Program Schedule (2/19/91)

WIBM - 1450 AM AND 94.1 FM
(UNISTAR)
FORMAT: OLDIES

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
SOLID GOLD SCRAPBOOK	UNISTAR RADIO NETWORKS	MON - FRI: 2 - 3 AM	1 HOUR	VINYL	NETWORK
ROCKIN' GOLD OLDIES SHOW	WESTWOOD ONE	SAT: 7 PM - 12 AM	5 HOURS	LIVE SATELLITE	BARTER
DICK CLARK'S ROCK, ROLL & REMEMBER	UNISTAR RADIO NETWORKS	SUN: 8 AM - NOON	4 HOURS	VINYL	NETWORK

"Dick Clark's Rock, Roll & Remember" airs Sunday mornings from 8 a.m. until noon. As Carver explains:

A lot of people still run their public service programming at that time. So we put a little heavier hitter in at that time. If they're not running that, they're running the less than excellent part-time talent they have during Sunday mornings. So it's an advantage.

Unistar Radio Networks was born August 17, 1989 with the merger of the Transtar Radio Network and United Stations. Dick Clark was an original co-founder of United Stations, created in 1981.

When interviewed on February 19th, 1991, WIBM was airing "Rockin' Gold Oldies Show," hosted by Dan Taylor, on Saturday nights from 7 p.m. to midnight. "Dick Bartley's Original Rock & Roll Oldies Show" had been running the last few years during that time slot, but Bartley did not renew his three-year contract at the beginning of February. Instead, he left Westwood One Radio Networks to establish new distribution for his show. Westwood One Radio Networks, in turn, substituted Dan Taylor's "Rockin' Gold Oldies Show." Dwayne Carver planned to give Westwood One their 30-day notice for the show after Dick Bartley had found a new distribution system. Bartley has since signed with ABC Radio Networks and has restructured his "Original Rock & Roll Oldies Show" into "Rock And Roll's Greatest Hits," which debuted May 4, 1991.

The all-request, four-hour gold show is the first live regularly scheduled music program produced by ABC.¹⁷

"Dick Bartley's Original Rock & Roll Oldies Show" had received its third consecutive Billboard "Network or Syndicated Weekly National Music Program of the Year" award in the Adult category in 1990. It had also been very successful for WIBM, achieving a #1 rating in the market on Saturday nights for their target demographic.

The quantity of programs aimed at Oldies radio stations is abundant. As Dwayne Carver recalls,

that became glaringly apparent when Bartley left, because every syndicator that had any type of Oldies show just inundated me with phone calls.

Carver also feels that many of the Oldies shows available are very well-produced but that WIBM's syndication schedule is already sufficient. In addition to those syndicated programs already airing, one-time specials are occasionally scheduled.

The live sports aired on WIBM-AM include Michigan State University basketball and football which is uplinked through Great Lakes Radio Network. The AM also broadcasts live stock car racing from the Motor Racing Network. As with other independent sports networks, fees for the rights to the coverage are charged in addition to airing barter commercials within the broadcasts.

MIDDLE OF THE ROAD

Middle of the Road (MOR) is the earliest individual format and targets 25 - 54 year olds but is most popular with listeners 35 years and older. Found mainly on the AM band, MOR stations have a very high emphasis on news and sports and receive particularly high ratings during the morning and afternoon drive times. The announcers are very personality-oriented. Because of the high costs of operations, partly due to the expenses incurred in obtaining quality air personalities, MOR stations are usually found in the large markets. There are currently no MOR stations in the Lansing - East Lansing market.

FOREIGN

There are a variety of Foreign formats in the United States, each representing a different ethnic group. The style presented, often resembling other formats, depends on the language used and the location of the individual station. Largely involved with the local community, the target audience will vary from one station to the next. Spanish is the most common of the Foreign formats. Usually found on the AM band, Foreign radio stations are most prevalent in the South and West.

The operating costs for stations targeted at specific ethnic groups can be high.

Finding experienced on-air talent can create a problem, so in-house training sometimes is necessary. Costs involved in acquiring program material suitable for an Ethnic format can be substantial, too.¹⁸

The success of Foreign stations will depend largely on a sufficient audience base. Due to a lack of high concentration of any specific ethnic group, there are no Foreign radio stations in the Lansing - East Lansing area.

RELIGIOUS

Religious radio stations range from a traditional "fire and brimstone" approach to a more contemporary approach. The music and talk programs featured depend on the approach taken. Usually network affiliated, the Religious stations are found on both AM and FM. Obtaining a very loyal audience, stations receive large support from their listeners. Targeted at 18 - 65 year olds, the audience tends to be older and is especially well-received by the elderly.

WUNN

WUNN, a daytime-only AM station, calls it's format "Christian/Inspirational." WUNN is a Family Life Radio member and is also affiliated with the Moody Broadcasting Network. Family Life Radio is a seven station network with affiliates in Arizona and New Mexico in addition to Michigan. The seven stations are actually owned and operated by Family Life Radio, whose corporate offices are located in Tucson, Arizona.

WUNN receives the majority of its funding from the listeners. Even though the audience tends to be more loyal than most other stations in the market, Station Manager David Phelps indicates

it's probably not as true as it was. There was a time when our listeners, for the most part, would only listen to us as a radio station. They would pick up TV news, but as far as radio goes this was about it, except for maybe a Tigers game or something like that. I'd say probably the listeners we have now are a little more prone to check and see what's on other stations as well.

Once a year, WUNN sets aside regular programming for three days to pledge support from their listeners.

WUNN also receives funding from program producers and syndicators. Unlike the transactions involved with commercial programming, a number of syndicators pay Religious stations to air certain programs. Another type of transaction unique to WUNN in the Lansing - East Lansing market is shared income. In a shared income situation listeners are requested to contribute to the programming, and the syndicator in turn shares this income with the affiliated stations. The amount distributed to the individual stations depends on the listenership. As David Phelps explains:

That way if they aren't getting much support from this area, then number one they would probably begin evaluating it anyway, but also they aren't having to turn around and send a lot of money to this station if they aren't getting much income from this station.

The majority of the network and syndicated programs are available to stations free of charge.

To cut down on operating expenses, WUNN picks up their weekend and evening programming from another Family Life Radio member, WUFN, located in Albion, Michigan. Through a broadcast-quality receiver, WUFN's fixed signal is broadcast by remote over WUNN. WUNN then operates with only one part-time and two full-time announcers.

There are 36 network and syndicated programs airing on WUNN, more than any other station in the market. (See Table 41). The majority of the programs are supplied through independent syndicators. There are an abundant number of programs available to Religious radio stations, evident by the vast listings in the National Religious Broadcasters Yearbook. Since WUNN is owned and operated by Family Life Radio, David Phelps states that many syndicated programming suggestions are provided by the corporate offices.

What they usually do to help us out at the local level is they'll listen to a program and give us an idea of whether it is something that would be appropriate for Family Life Radio. We have a statement of faith, for example, which kind of lists some basic religious guidelines, and so a program that, even though it's a religious program, wouldn't match up necessarily with what we have as a statement of faith, then we wouldn't air that program. So our office saves us a little time.

Even though special programming is not scheduled often on WUNN, they occasionally do air specials, particularly around Christmas and Easter.

Table 41 - WUNN - Network and Syndicated Program Schedule (3/4/91)

WUNN - 1110 AM
(FAMILY LIFE RADIO, MOODY BROADCASTING NETWORK)
FORMAT: CHRISTIAN/INSPIRATIONAL

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
KEYS FOR KIDS	CHILDREN'S BIBLE HOUR	MON - FRI: 7:30 AM SAT: 7:30 AM	5 MINUTES 5 MINUTES	CASSETTE CASSETTE	FREE FREE
TODAY'S FAMILY	FAMILY LIFE RADIO	MON - FRI: 8:30 AM	10 MINUTES	CASSETTE	NETWORK
INSIGHT FOR LIVING	AMBASSADOR ADVERTISING	MON - FRI: 9 - 9:30 AM SUN: 3 - 3:45 PM	30 MINUTES 45 MINUTES	CASSETTE CASSETTE	INCOME INCOME
CHAPEL OF THE AIR	AMBASSADOR ADVERTISING	MON - FRI: 9:30 AM SAT: 12:15 PM	15 MINUTES 15 MINUTES	CASSETTE CASSETTE	SHARED INCOME SHARED INCOME
THE ART OF FAMILY LIVING	AMBASSADOR ADVERTISING	MON - FRI: 9:45 AM	15 MINUTES	CASSETTE	SHARED INCOME
JOHNNY AND FRIENDS	AMBASSADOR ADVERTISING	MON - FRI: 10:05 AM	5 MINUTES	CASSETTE	FREE
PRAYER PARTNERS	FAMILY LIFE RADIO	MON - FRI: 10:30 AM	10 MINUTES	R/R	NETWORK
A CLOSER LOOK	FAMILY LIFE RADIO	MON - FRI: 11:20 AM	3 MINUTES	CASSETTE	NETWORK
FOCUS ON THE FAMILY	AMBASSADOR ADVERTISING	MON - FRI: 11:30 AM - NOON	30 MINUTES	LIVE SATELLITE	SHARED INCOME
GOOD NEWS	FAMILY LIFE RADIO	MON - FRI: NOON SAT: 1 - 1:30 PM	20 MINUTES 30 MINUTES	R/R R/R	NETWORK NETWORK
SHARING WITH CHAR	FAMILY LIFE RADIO	MON - FRI: 12:20 PM	10 MINUTES	R/R	NETWORK

Table 41 (cont.) - WUNN - Network and Syndicated Program Schedule (3/4/91)

WUNN - 1110 AM (CONT.)

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
THE MINIRTH-MEIER CLINIC	AMBASSADOR ADVERTISING	MON - FRI: 1 - 1:55 PM	55 MINUTES	LIVE SATELLITE	CASH
BACK TO THE BIBLE	BACK TO THE BIBLE	MON - FRI: 2 - 2:30 PM	30 MINUTES	CASSETTE	SHARED INCOME
FAMILY FORUM	DOMAIN ADVERTISING	MON - FRI: 3:30 PM	5 MINUTES	CASSETTE	FREE
YOUNG WORLD	NORTHWESTERN PRODUCTIONS	MON - FRI: 4 PM	5 MINUTES	CASSETTE	FREE
PARENT TALK	AMBASSADOR ADVERTISING NORTHWESTERN PRODUCTIONS	MON - FRI: 4:05 - 5 PM SAT: 11:05 AM - NOON	55 MINUTES 55 MINUTES	LIVE SATELLITE LIVE SATELLITE	CASH CASH
HOW TO MANAGE YOUR MONEY	CHRISTIAN FINANCIAL CONCEPTS	MON - FRI: 5:30 PM	5 MINUTES	CASSETTE	FREE
HAVEN OF REST	AMBASSADOR ADVERTISING	MON - FRI: 6 - 6:30 PM	30 MINUTES	CASSETTE	FREE
STORIES OF GREAT CHRISTIANS	MOODY BROADCASTING	MON - FRI: 6:30 PM	15 MINUTES	CASSETTE	NETWORK
ADVENTURES IN ODYSSEY	AMBASSADOR ADVERTISING	SAT: 8:05 AM SUN: 8:05 AM	25 MINUTES 25 MINUTES	CASSETTE CASSETTE	FREE FREE
WE KIDS	FAMILY PROGRAMS, INC.	SAT: 8:30 - 9 AM	30 MINUTES	CASSETTE	FREE
FLR MIDDAY	FAMILY LIFE RADIO	SAT: 10 - 10:55 AM	55 MINUTES	R/R	NETWORK
FAMILY NEWS IN FOCUS	AMBASSADOR ADVERTISING	SAT: 12:30 PM	15 MINUTES	SATELLITE	FREE
CHRISTIAN PERSPECTIVE ON THE NEWS	MOODY BROADCASTING	SAT: 12:45 PM	15 MINUTES	CASSETTE	NETWORK
IN TOUCH	IN TOUCH MINISTRIES, INC.	SAT: 1:30 - 2 PM	30 MINUTES	CASSETTE	SHARED INCOME

Table 41 (cont.) - WUNN - Network and Syndicated Program Schedule (3/4/91)

WUNN - 1110 AM (CONT.)

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
SOUNDS OF THE TIMES	RADIO BIBLE CLASS	SAT: 3:30 PM	5 MINUTES	CASSETTE	FREE
PSYCHOLOGY FOR LIVING	NARRAMORE CHRISTIAN FOUND.	SAT: 5:15 PM	15 MINUTES	CASSETTE	FREE
GOSPEL HARMONIES	FAMILY LIFE RADIO	SAT: 5:30 - 7 PM	1 1/2 HOURS	R/R	NETWORK
THE GRACE WORSHIP HOUR	AMBASSADOR ADVERTISING	SUN: 7:30 - 8 AM	30 MINUTES	CASSETTE	INCOME
CHILDREN'S BIBLE HOUR	CHILDREN'S BIBLE HOUR	SUN: 8:30 - 9 AM	30 MINUTES	CASSETTE	FREE
CALL TO WORSHIP	FAMILY LIFE RADIO	SUN: 9 - 9:55 AM	55 MINUTES	R/R	NETWORK ⁹
MOODY PRESENTS	MOODY BROADCASTING	SUN: 10:30 - 11 AM	30 MINUTES	CASSETTE	NETWORK ⁵
MOODY WORSHIP HOUR	THE MOODY CHURCH	SUN: 11 AM - NOON	1 HOUR	LIVE SATELLITE	FREE
WEEKEND	AMBASSADOR ADVERTISING	SUN: 1 - 1:55 PM	55 MINUTES	CASSETTE	SHARED INCOME
THE HAPPY DAY EXPRESS	FAMILY LIFE RADIO	SUN: 2 - 3 PM	1 HOUR	R/R	NETWORK
UNSHACKLED	PACIFIC GARDEN MISSION	SUN: 4:30 - 5 PM	30 MINUTES	CASSETTE	FREE

There have been some changes in the quality of Religious programming lately. As Phelps reflects:

It used to be that Religious broadcasting was kind of a joke in everybody's eyes. People who listened to it would accept a lot of mistakes, maybe because it's almost like 'I go to my church and if something happens at church, I still may be loyal to my church.' Programs that are available to us have gone up in quality the last few years in particular. We want to make sure that what we have available is, quality-wise, comparable to what's available in the secular market. The content's a lot different, but quality should be similar. So that's kind of been a goal that we've had, and I see trends in that way now.

There have also been improvements in the range of content for Religious programs. For example, Moody Broadcasting Network now provides a sports talk show produced by Christians. These changes indicate a new age for Religious broadcasting.

FINE ARTS

With the smallest national format share (only 1.8%), the Fine Arts format concentrates on classical music but often includes jazz and new age music. The format is divided between public and commercial stations, with the commercial stations limited to the large markets. Targeted at 25 - 54 year olds, the Fine Arts audience is highly educated. There is also elaborate news coverage on Fine Arts stations.

Features are a popular ingredient of classical programming. Live music programs originating from distant symphony halls, as well as from station studios, round out the air schedules at most Classical outlets.¹⁹

WKAR-FM

Licensed to Michigan State University, WKAR-FM is the Classical radio station in the Lansing area. There are 14 network and syndicated programs currently airing on WKAR-FM. (See Table 42). They receive nine of these programs through their affiliation with either National Public Radio (NPR) or American Public Radio (APR).

WKAR-FM also receives two programs from WFMT Fine Arts Network. Though a Classical radio station in its home city of Chicago, WFMT has a national presence due to its two network services: WFMT Fine Arts Network and Beethoven Satellite Network. There are no fees in becoming an affiliate, but stations must pay for the rights to individual programs.

Program cost varies depending on expenses and the degree to which WFMT has found corporate underwriters for the show.²⁰

In addition, there are three programs provided by independent syndicators.

Included in the network and syndicated line-up is NPR's critically acclaimed "All Things Considered" and APR's "Echoes," which is described in the WKAR Radio Guide as

a radio soundscape with evocative modern music and feature interviews.

To keep WKAR-FM on the air 24 hours a day, "Music Through the Night" from American Public Radio is scheduled daily from midnight to 6 a.m. This is one of the few arts programs that is paid for.

Table 42 - WKAR-FM - Network and Syndicated Program Schedule (2/26/91)

WKAR - 90.5 FM

(NPR, APR)

FORMAT: CLASSICAL

<u>NAME OF PROGRAM</u>	<u>SYNDICATOR</u>	<u>SCHEDULED</u>	<u>LENGTH</u>	<u>DELIVERY</u>	<u>TERMS</u>
MORNING EDITION	NATIONAL PUBLIC RADIO	MON - FRI: 6 - 8 AM	2 HOURS	LIVE DIG. SAT.	NETWORK
ALL THINGS CONSIDERED	NATIONAL PUBLIC RADIO	MON - FRI: 5 - 6:30 PM SAT: 5 - 6 PM SUN: 5 - 6 PM	1 1/2 HOURS 1 HOUR 1 HOUR	LIVE DIG. SAT. LIVE DIG. SAT. LIVE DIG. SAT.	NETWORK NETWORK NETWORK
MUSIC THROUGH THE NIGHT	AMERICAN PUBLIC RADIO	EVERY NIGHT: 12 - 6 AM	6 HOURS	LIVE DIG. SAT.	NETWORK
ECHOES	AMERICAN PUBLIC RADIO	MON - WED: 11 PM - 12 AM FRI: 10 PM - 12 AM SUN: 11 PM - 12 AM	1 HOUR 2 HOURS 1 HOUR	LIVE DIG. SAT. LIVE DIG. SAT. LIVE DIG. SAT.	NETWORK NETWORK NETWORK
DETROIT SYMPHONY ORCHESTRA	WFMT FINE ARTS NETWORK	TUES: 8:30 - 10 PM	1 1/2 HOURS	DIGITAL SAT.	FREE
VIENNA MUSIC FESTIVAL CONCERTS	SEAWAY PRODUCTIONS	WED: 8:30 - 10 PM	1 1/2 HOURS	DIGITAL SAT.	FREE
MUSIC FROM THE HEARTS OF SPACE	HEARTS OF SPACE	THURS: 11 PM - 12 AM SAT: 12 - 1 AM	1 HOUR 1 HOUR	DIGITAL SAT. DIGITAL SAT.	CASH CASH
METROPOLITAN OPERA	METROPOLITAN OPERA	SAT: 1:30 - 5 PM	3 1/2 HOURS	LIVE DIG. SAT.	FREE
AMERICAN RADIO COMPANY	AMERICAN PUBLIC RADIO	SAT: 6 - 8 PM	2 HOURS	DIGITAL SAT.	NETWORK
WHAD'YA KNOW?	AMERICAN PUBLIC RADIO	SAT: 8 - 10 PM	2 HOURS	DIGITAL SAT.	NETWORK
CAR TALK	NATIONAL PUBLIC RADIO	SUN: 6 - 7 PM	1 HOUR	DIGITAL SAT.	NETWORK
THE FOLK SAMPLER	WFMT FINE ARTS NETWORK	SUN: 8 - 9 PM	1 HOUR	DIGITAL SAT.	CASH
THE THISTLE AND SHAMROCK	NATIONAL PUBLIC RADIO	SUN: 9 - 10 PM	1 HOUR	DIGITAL SAT.	NETWORK
AFROPOP WORLDWIDE	NATIONAL PUBLIC RADIO	SUN: 10 - 11 PM	1 HOUR	DIGITAL SAT.	NETWORK

As Hal Prentice, Program Manager for WKAR-FM, explains:

Some programs are inordinately expensive, far more than we make back on them. So we look at those to see whether it's really worth continuing. We look at the way they do around fundraising time, how people pledge around them, and whether they seem to be an asset to the station.

The programs usually paid for are outside of the classical music category, such as "Car Talk" and "The Folk Sampler." These programs are scheduled with hopes of increasing their audience, and in turn increasing more funding from their audience.

Even though the quality of the programs available is sometimes inadequate, Hal Prentice points out that the quantity is excessive:

Everyone's trying to sell us programs. And there's 13 channels on the satellite. They're almost all filled 24 hours a day with programming. You figure out how much programming that is. There's a lot of programs out there, you can't possibly fit them all in. You're not even on the air long enough during the week to do it.

WKAR-FM airs less syndication as other Classical music stations, especially in terms of concerts. And as a more conservative station they

wait and see how programs do on other public stations and then see if we can fit it in to our schedule.

"Whad'ya Know?," "Car Talk," "Thistle and Shamrock," and "AfroPop Worldwide" were all added after they had been successful on other stations.

To facilitate better programming for public radio, Hal Prentice reports that representatives from a group of stations

conduct what they call "user group meetings."

They sort of evaluate the programs, tell what they like, don't like, how they think it can be improved. That sort of thing. It's not sanctioned by the producer, necessarily.

After a "user group meeting," evaluations are passed on to the producers of the programs.

PROGRAMMING SUMMARY

A varied amount of syndicated programming is utilized by Lansing radio stations, especially when examined between the separate formats found. As expected, 14 of the 15 stations (93%) included in the test market study were running some form of syndication at the time of the interview. Also, nine of the 15 stations (60%) are network affiliated. The amount of network and syndicated programming used by these stations ranges from one to 36 programs weekly. In addition to the short- and long-form programs found in the Lansing market, WJIM-FM is serviced full-time by a music syndicator. Table 43 illustrates the format and amount of network and syndicated programs used by the remaining Lansing radio stations.

Table 43 - Number of Syndicated Programs on Test Stations

<u>CALL LETTERS</u>	<u>FORMAT</u>	<u># OF SYNDICATED PROGRAMS</u>
WUNN-AM	Christian/Inspirational	36
WJIM-AM	News/Talk	27
WKAR-AM	News/Talk	17
WKAR-FM	Classical	14
WMMQ-FM	Classic Rock	6
WITL-AM/FM	Country	5
WILS-AM	Urban Contemporary	5
WVIC-AM/FM	CHR	5
WFMK-FM	Adult Contemporary	4
WIBM-AM/FM	Oldies	3
WXLA-AM	Urban Contemporary	1
WDBM-FM	Progressive AOR	1
WLFT-Cable	Alternative AOR	1
WKKP-FM	Adult Top 40	0

There is a clear split between the types of radio stations that utilize network and syndicated programming for a major part of their format and those that use network and syndicated programming to enhance their existing format. The formats that have a greater extent of talk programming are more likely to use outside productions. As an example of most Religious stations, WUNN leads the market in network and syndicated programming with 36 programs scheduled throughout the week. The two News/Talk stations in the market, WJIM-AM and WKAR-AM, also carry an extensive amount of network and syndicated programming with 27 and 17 programs weekly, respectively. With a similar audience as the News/Talk stations, WKAR-FM schedules 14 programs during the week, many of which are talk-based. These four stations alone carry 94 (or 75%) of the 125 network syndicated programs airing in the Lansing market.

The additional 31 programs (25%) air on the 10 remaining Lansing - East Lansing radio stations, divided between 0 and 6 programs each week. These stations represent the various popular music formats and use a limited amount of network and syndicated programs to enhance their regular programming.

The majority of the syndicated programs airing in the test market are long-form programs. Excluding "Marketplace" on WKAR-AM since it airs in both short- and long-form versions, only 33 of the remaining 124 programs (27%) are short-form while 91 (73%) are long-form programs.

Information on the means these programs are delivered was not obtained from WJIM-AM's Jack Robbins because of the vast number of programs they schedule and limited interview time. Table 44 shows the distribution in terms of means of delivery among the remaining 99 programs.

Table 44 - Sample Market Programs: Means of Delivery

<u>TYPE OF DELIVERY</u>	<u># OF PROGRAMS</u>	<u>% OF PROGRAMS</u>
Satellite	40	40.4%
Vinyl Disc	15	15.2%
R/R	11	11.1%
Compact Disc	7	7.2%
Cassette	25	25.3%
Telephone Lines	1	1.0%

Similar to the findings in the program and supplier study, via satellite is the most common type of delivery for the network and syndicated programs to the Lansing area with 40%. Delivery on cassette (with 25%) is extremely high in the test market study due to the extent that the religious

programming to WUNN is delivered by this method. Delivery on vinyl disc (15%) and reel-to-reel analog tape (11%) are also common means of program delivery, but is low in comparison to other markets that do not have Religious radio stations. Table 45 examines the method of delivery for the programs only on the stations with popular music formats.

Table 45 - Popular Music Station Programs: Means of Delivery

<u>TYPE OF DELIVERY</u>	<u># OF PROGRAMS</u>	<u>% OF PROGRAMS</u>
Satellite	4	12.5%
Vinyl Disc	15	46.9%
R/R	4	12.5%
Compact Disc	7	21.9%
Cassette	1	3.1%
Telephone Lines	1	3.1%

By excluding programs carried on the top four stations in the market in terms of number of programs scheduled, the distribution changes greatly. With the exclusion of WUNN, the programs on cassette now drop to 3% from 25%. Also, satellite-delivery drops to 13% of the programming from 40%. There is a considerable increase in delivery on vinyl disc, from 15% to 47%, and compact disc jumps to 22% of the delivery from 7%.

There were also differences in the distribution of the various terms of provision for network and syndicated programming to the Lansing - East Lansing market by excluding the top four stations. Once again, information could not be obtained from WJIM-AM concerning the agreements with the networks and syndicators. Table 46 lists the distribution for

the various terms of provision for the remaining network and syndicated programming in the test market study.

Table 46 - Test Market Programming: Terms of Provision

<u>TYPE OF AGREEMENT</u>	<u># OF PROGRAMMING</u>	<u>% OF PROGRAMMING</u>
Barter	17	17.2%
Cash	10	10.1%
Network Affiliation	38	38.4%
Public Service	3	3.0%
Free	23	23.2%
Shared Income	6	6.1%
Income	2	2.0%

Network affiliation is the most common type of agreement for programming in the Lansing area, with 38%. Programs offered free of charge contribute 23% of the sample and programs offered on a barter basis contribute 17%. Table 47 illustrates the changes in distribution that occur by excluding the programming carried on the top four stations.

Table 47 - Popular Music Stations: Terms of Provision

<u>TYPE OF AGREEMENT</u>	<u># OF PROGRAMS</u>	<u>% OF PROGRAMS</u>
Barter	17	53.1%
Cash	6	18.8%
Network	4	12.5%
Public Service	3	9.4%
Free	2	6.3%

By excluding WUNN, WJIM-AM, WKAR-AM, and WKAR-FM, the programs offered through network affiliation drops from 38% to 13%. The top four stations are all network affiliated and three operate on a noncommercial basis. Programs that are offered free also plunge from 23% to 6%. On the other hand,

by including only programs found on stations with a popular music format, the amount of programs offered through a barter agreement rises from 17% to 53%. It should be noted that many of the network programs come with barter commercials and additional fees are sometimes required. Also, programs that are offered as a public service are also free, and programs that are offered free of charge often act as public service programming.

The majority of the network and syndicated programs offer produced promo's for local airplay. These promo's are either nationally produced with space at the end for local tags or customized by the host specifically for the individual affiliated stations. As WJIM's Jack Robbins offers:

For instance, Bruce Williams will come on and say 'Hi, this is Bruce Williams. Join me tonight on News/Talk 1240 AM.' So it personalizes it a little bit more. People say 'that's great that this guy actually did a promo for my local radio station.'

Of the 11 stations that were interviewed in person, only two (18%) did not promote their network and syndicated programs. Of the nine remaining stations, only five utilized the promo's that accompany the programs. The other four stations promote the programs through live reads only.

As WKAR-AM's Curt Gilleo explains:

All the experts say that your most valuable resource is your own air. You can do off-air promotions in newspapers, on billboards, and on TV, and it's not anywhere near as effective as talking to the people you already have. You know you've got them, and you can get them to expand their listening by letting them know what else you've got that they might like. So our primary promotion strategy always is to make sure we're making the best use of our own air.

Of these 12 stations that use some sort of syndicated programming, nine (75%) also used some form of outside consultation. Of these nine stations using consulting services, seven (78%) are advised on network and syndicated programming. The consultant provides suggestions on syndication that would be beneficial for the station, but the final decision resides with the station management.

Part Two:

SAMPLE RADIO PROGRAM

PRE-PRODUCTION

To fulfill the requirements for a Master of Arts thesis at Michigan State University, a production related to the research is required. A radio program designed for national syndication has been produced. The target audience and content of this sample syndicated feature is representative of what has been determined to be a commercially-viable product for today's radio syndication market. The pre-production phase consisted of the market analysis, program design, and research.

MARKET ANALYSIS

The first step in the formation of a new radio program is to perform a market analysis. This step determines if there is a need for a proposed program in relation to the target audience and competition within the industry. The sample radio program, entitled "Rock 'n Roll Avenues," is a music feature to be distributed weekly to Album-Oriented Rock (AOR) radio stations. Weekly music features are in demand by radio stations, evidenced by the leading number of these features among all program types listed in R & R Program Supplier Guide '90.

More so than most other contemporary music formats, AOR utilizes features in their programming.

Consultants at Burkhart/Abrams/Douglas/Elliott, the leading AOR consultancy group in the country, have encouraged the programming of features as a method of keeping a station hot.²¹

The sample feature targets both general AOR and Classic Rock radio stations, the majority share of the AOR formats. The other format included under the AOR umbrella, Modern/Progressive Rock, contributes a very small audience. The Arbitron ratings for summer 1990 indicated that Modern/Progressive Rock contributed only 6% of the total AOR audience.

Many of the syndicated programs available appeal to both general AOR and Classic Rock radio stations. Classifying programs according to the radio format most consistent with the program content, the majority of the 32 AOR-targeted weekly music features listed in R & R Program Supplier Guide '90 are specifically aimed at general AOR radio stations (23 features or 72%). Only seven of these features (22%) target Classic Rock stations, and two (6%) target Modern/Progressive AOR stations.

With an increase of radio stations utilizing the Classic Rock format in the United States, a growing audience exists for programming targeted at Classic Rock stations. By additionally targeting the general AOR format through its content and presentation, the program will have a greater appeal in the industry. The AOR audience shares have been growing over the past year, representing increases in both the general AOR and Classic Rock formats. The overall AOR share

reported by Arbitron for the summer of 1990 was up to 14.4, surpassing all formats except Adult Contemporary. This is compared to AOR's share in the winter of 1990 of 12.6, where it placed third to Adult Contemporary and Top 40. General AOR was up to 9.7 from 8.4, and Classic Rock was up to 3.8 from 3.5 during this period. Illustrating Classic Rock's growth across a longer period of time is the substantial increase to 3.8 for the summer of 1990 from its share of 3.2 reported in Arbitron's spring 1989 rating.

"Rock 'n Roll Avenues" is one hour in length and designed to be supplied to radio stations on compact disc. The one-hour length of the program is both less costly to produce than longer music features and easy to place within a station's broadcast schedule. According to calculations from R & R Program Supplier Guide '90, it is also the most common length of weekly music features in today's market. Delivering the feature on compact disc will provide better sound quality and easier use for the subscribing stations. This will be an added attraction if attempting to market the new program.

There are a variety of weekly music features presently available that are targeted to AOR radio stations. The weekly AOR-targeted music features found in R & R Program Supplier Guide '90 are listed in Appendix D. Also included are the names of the syndicators and/or producers of these programs and synopses of these programs that were provided by either the distributors or producers.

Of the 32 AOR-targeted programs, 17 (50%) utilize one of more rock musicians as program host or interviewee as the main appeal of the program. Another popular format, contributing seven programs or 22%, is the simulcasting of live concerts. There are three programs (9%) featuring rare songs and two programs (6%) counting down AOR hits. The remaining two programs (6%) are "Flashback" and "Don Kirschner's Musical Memories." Since breaking into the syndication industry is very competitive, finding an innovative approach to servicing the AOR format is the key to a program's success. Strong competition presently exists for shows focusing on live concerts, rare songs, countdowns, and rock musicians as either the host or interviewee of the program.

PROGRAM DESIGN

"Rock 'n Roll Avenues" is designed to feature a different genre of music or trend in the rock era each week and follow its progression from inception to either its demise or its latest developments. Even though the program looks into the history of rock music, it follows the focused style or trend of music up to the present. It differs in presentation from "Flashback" by providing in-depth information on the music instead of using retrospective elements, such as old news clips and commercials, to capture the spirit of the period. It also differs from "Don Kirschner's Musical Memories" by focusing the show's music and information on the musical style

instead of a random topic. "Rock 'n Roll Avenues" appeals to those interested in learning more about the music they listen to. This follows the goal of AOR radio stations to provide more information on the music presented compared to most other popular music stations.

Information will contribute a substantial portion of the program compared to the programs presently available to AOR stations; approximately 1/3 information and 2/3 music. A regular host will provide the information.

The program is designed to run in four segments. The three commercial breaks between these segments will fall at approximately twenty minutes, thirty-five minutes, and fifty minutes after the hour. This will assure that commercials will not fall during the first five minutes of each quarter hour. Arbitron awards quarter-hour listenership if the respondent listens to at least five minutes of each quarter-hour. Holding the attention of the audience during the first five minutes is the most critical to achieve quarter-hour ratings. Arranging the commercial breaks in this fashion will be an added attraction to prospective affiliates.

The sample program allows for ten and a half minutes of commercials, with each break totalling three and half minutes. Syndicator-sought national advertising comprises 5 1/2 minutes of this time, with five minutes available for local advertising. Segment 1 is designed to run the longest to capture the audience before the first commercial break.

Segment 4, at approximately six minutes, is the conclusion of the program including the credits and a tease for the next week's installment.

The host's manner of presentation combines characteristics of the AOR disc jockey and of the news announcer. This will represent the considerably relaxed presentation of AOR formats and emphasize the information as the basis of the program. The use of news actualities, commercials, TV clips, and other lifestyle slices would create an unwanted retrospective atmosphere to the program. Theme music will be the only other element in the program, segueing into and out of commercials in addition to the beginning and end of the program.

Table 48 represents a partial list of musical genres and trends that could be covered during installments of "Rock 'n Roll Avenues." Certain topics may warrant more than one installment to appropriately cover the information. These topics may be divided for more specific programs or presented as two-part series. Popular and rare songs will both be selected to illustrate a specific style of music.

Table 48 - Sample Topics for "Rock 'n Roll Avenues"

West Coast Acid Rock	The Merseybeat
The British Invasion	Soundtrack Music
Cover Tunes	California Surfing Music
Country Rock	One-Hit Wonders
Rock Festivals	Folk Rock
Punk Rock	Southern Rock
Singer-Songwriters	Supergroups
Art Rock	Rock/Classic Fusion
Glam Rock	Heavy Metal

A thirty-second produced promotional announcement for the following week's show will be included with each program. Also, a thirty-second music bed will be included for local production. These can be used by the subscribing stations to promote the program to their listeners.

RESEARCH

After researching several possible topics to be featured during the sample program, the topic of the influence of the blues on rock music was chosen. This is illustrated through the practice of rerecording original blues songs by rock artists and groups. After searching through books on the subjects of both the blues and rock music, a list was compiled of possible songs to include. This list was then condensed to ten songs that best illustrate the history of the blues and its effect on rock music. The songs were chosen, in part, to reflect a wide range of artists for both the original versions and the cover versions. The books and additional magazine articles then provided the information from which the script was written. (See Appendix E - Sample Program Script).

During this phase of pre-production, syndicators must obtain rights for the use of the songs to be included. A mechanical license allows the usage of copyrighted material, including music, under the compulsory license provision of the copyright statute. The Harry Fox Agency is the largest of the mechanical-rights organizations in the United States, and

administers licenses on behalf of the publishers for a fee. Since there are no set rates for the use of music within syndicated programs, negotiations must be made with the individual publishers. Separate negotiations must be made by the networks and syndicators for works that are not represented by the Harry Fox Agency.

The users are billed quarterly for their use of the music which is represented by the Harry Fox Agency. The amount depends on negotiations, gross revenues, and number of affiliates. Networks and syndicators provide a list of all songs used during the four-month period, including the songs' authors and publishers.

PRODUCTION

The sample installment of "Rock 'n Roll Avenues" was produced at the Audio Production Studios at Michigan State University.

The script was first read by MSU Student Radio's Jenni Sperandeo and recorded to two-track reel-to-reel tape. After changes in the copy were made, the script was reread by the author to achieve a more personal presentation. A second take by the author, requiring approximately two hours, was used for the final program. An AKG 414 microphone was used for this recording. The voice was compressed and run through a dynamic sibilance controller.

The theme music was composed by Michigan State University graduate student, Ken Tanner. A computer-based sequencer was used to arrange the basic rhythm section of the song. This arrangement was then recorded to four-track reel-to-reel tape. Additional guitars tracks, performed by Ken Tanner, were also recorded onto the four-track.

Using a computer-based sequencer to produce the theme music enables cost-effective changes in instrumentation and tempo in a relatively short period of time. These changes then allow for different versions that would more closely represent the week's featured style of music. The audience will recognize the program as "Rock 'n Roll Avenues" through the basic theme, and also sense the focus of the particular

show through its variations. Using theme music that is adapted to a particular style will also contribute to the flow of the program by matching the music within the program.

The music, ranging from two to six versions of each song in addition to the theme music, was mixed to four-track reel-to-reel tape. The copy and music were then mixed together to DAT. The DAT would then be the master from which the compact discs were made. The breakdown of segment and commercial times of the produced program are listed in Table 49.

Table 49 - Sample Radio Program Breakdown

<u>Segment</u>	<u>Length</u>	<u>Running Time</u>
Segment 1	20:48	00:00 - 20:48
Commercial Break	3:30	20:48 - 24:18
Segment 2	10:48	24:18 - 35:06
Commercial Break	3:30	35:06 - 38:36
Segment 3	11:45	38:36 - 50:21
Commercial Break	3:30	50:21 - 53:51
Segment 4	6:04	53:51 - 59:55

EVALUATION

Evaluation is the final phase of the production process. "Rock 'n Roll Avenues" was evaluated by three different test groups. The first group represented a more knowledgeable audience in terms of radio production, and consisted of the six students in the advanced production class at Michigan State University. This group was used as a pre-test for the program. Suggestions from the pre-test resulted in the addition of several instrumental music clips under longer copy segments and a remix of the program. The second group, taken from students beginning the basic radio production class at Michigan State University, Telecommunication 301, represented the general listening audience. The final group consisted of three radio professionals: WMMQ Program Director, John David Buchanan; MSU Student Radio General Manager, Dawn Paepke; and WKAR Music Producer, Dan Bayer.

After listening to the entire program, the three groups completed questionnaires. These questionnaires were designed to determine their radio listening habits and to obtain feedback on the sample radio program. (See Appendix F - Sample Program Questionnaire). The program was rated on aspects such as writing, organization, and production quality. The sample groups also rated their interest in "Rock 'n Roll Avenues" as a continuous series of programs.

The ages of the pre-test group ranged from 21 - 22. The

group consisted of four men and two women. The time spent listening to the radio per week varied greatly with this group, with the average of approximately eight hours per week. Only one of the six participants listened regularly to Lansing-area stations other than AOR, and only two regularly listen to any syndicated radio programs.

Table 50 provides the Likert scale used with this questionnaire and the mean averages for the pre-test group.

Table 50 - Scale and Mean Averages for Pre-test Group

	1	2	3	4	5
	POOR	BELOW AVERAGE	AVERAGE	GOOD	EXCELLENT
1. HOW WOULD YOU RATE THE PRODUCTION QUALITY OF THIS PROGRAM?					<u>4.42</u>
2. HOW WOULD YOU RATE THE WRITING OF THIS PROGRAM?					<u>4.17</u>
3. HOW WOULD YOU RATE THE ORGANIZATION OF THIS PROGRAM?					<u>3.42</u>
4. HOW WOULD YOU RATE THE CHOICE OF MUSIC FOR THIS PARTICULAR TOPIC?					<u>3.92</u>
5. HOW WELL DO YOU THE TOPIC WAS COVERED IN TERMS OF THE INFORMATION PRESENTED?					<u>4.17</u>
6. WHAT WAS YOUR GENERAL ATTENTIVENESS DURING THIS PROGRAM?					<u>3.33</u>
7. IF YOU HAD HAPPENED TO TUNE TO THIS PROGRAM, WHAT WOULD THE CHANCE HAVE BEEN THAT YOU WOULD HAVE CONTINUED LISTENING?					<u>2.17</u>
8. WHAT IS YOUR OVERALL RATING FOR THIS SAMPLE PROGRAM?					<u>4</u>
9. HOW INTERESTED WOULD YOU BE IN LISTENING TO OTHER INSTALLMENTS OF "ROCK 'N ROLL AVENUES"?					<u>3.33</u>

There were 13 students in the second group, representing the average listening audience. The ages of this group ranged from 20 - 23 years. All respondents in this group were male. The time spent listening to the radio each week varied widely,

with a slightly lower average than the pre-test group, approximately six hours per week. All respondents indicated listening to AOR stations in the Lansing area. Seven indicated listening only to AOR stations, while the remaining six also listened to Top 40, Urban Contemporary, News/Talk and Fine Arts stations. Also, seven of the respondents noted they listen occasionally to various syndicated radio programs. Table 51 provides the scale and mean averages for the responses given by the second group.

Table 51 - Scale and Mean Averages for General Audience Group

	1	2	3	4	5
	POOR	BELOW AVERAGE	AVERAGE	GOOD	EXCELLENT
1. HOW WOULD YOU RATE THE PRODUCTION QUALITY OF THIS PROGRAM?					<u>4.38</u>
2. HOW WOULD YOU RATE THE WRITING OF THIS PROGRAM?					<u>3.96</u>
3. HOW WOULD YOU RATE THE ORGANIZATION OF THIS PROGRAM?					<u>4.12</u>
4. HOW WOULD YOU RATE THE CHOICE OF MUSIC FOR THIS PARTICULAR TOPIC?					<u>4.35</u>
5. HOW WELL DO YOU THINK THE TOPIC WAS COVERED IN TERMS OF THE INFORMATION PRESENTED?					<u>3.83</u>
6. WHAT WAS YOUR GENERAL ATTENTIVENESS DURING THIS PROGRAM?					<u>3.46</u>
7. IF YOU HAD HAPPENED TO TUNE TO THIS PROGRAM, WHAT WOULD THE CHANCE HAVE BEEN THAT YOU WOULD HAVE CONTINUED LISTENING?					<u>3.5</u>
8. WHAT IS YOUR OVERALL RATING FOR THIS SAMPLE PROGRAM?					<u>4.04</u>
9. HOW INTERESTED WOULD YOU BE IN LISTENING TO OTHER INSTALLMENTS OF "ROCK 'N ROLL AVENUES"?					<u>3.46</u>

The following is a sample of comments and suggestions given by the first two groups:

- The examples of cover tunes by other bands may have been over-extended. It began to run on too much.
- I could picture this on some AOR station on a Sunday night, say 9:00 p.m.
- Good research and organization, must have put a great deal of time into it.
- Very well researched; enough to please even us fringe blues addicts. I'm impressed.
- I found the format tends to get quite repetitive after a while. It follows the same outline throughout; spoken, original, covers, etc.
- The program was very well written and provides a lot of interesting information. If you don't know much about the blues, this show is very informative. It is a very well produced program. The quality is very professional.
- If at all even possible it would be interesting to hear short interview bits with some of the artists.
- Because I'm not into the blues music - my interest is & was limited.
- My low scores for attentiveness & interest with listening were a reflection of my personal lack of interest in the blues and rock 'n' roll, and not a reflection of the quality of the program. The focus and information covered were quite solid - in fact, almost too much so. There were so many examples of the tunes that a predictable boredom began to set in.
- I enjoyed the musical selections but I rarely have the luxury of being able to pay attention to this type of program.
- Basically, it seems like you did a lot of research for the program. I really like all the different renditions of songs included, but after a while I got sick of the music.

The final test group consisted of three radio professionals in the Lansing area. Table 52 lists their average scores for the questionnaire.

Table 52 - Scale and Mean Averages for Professional Group

1	2	3	4	5
POOR	BELOW AVERAGE	AVERAGE	GOOD	EXCELLENT
1. HOW WOULD YOU RATE THE PRODUCTION QUALITY OF THIS PROGRAM?	<u>4.33</u>			
2. HOW WOULD YOU RATE THE WRITING OF THIS PROGRAM?	<u>4.33</u>			
3. HOW WOULD YOU RATE THE ORGANIZATION OF THIS PROGRAM?	<u>4</u>			
4. HOW WOULD YOU RATE THE CHOICE OF MUSIC FOR THIS PARTICULAR TOPIC?	<u>4.67</u>			
5. HOW WELL DO YOU THINK THE TOPIC WAS COVERED IN TERMS OF THE INFORMATION PRESENTED?	<u>4.67</u>			
6. WHAT WAS YOUR GENERAL ATTENTIVENESS DURING THIS PROGRAM?	<u>3.83</u>			
7. IF YOU HAD HAPPENED TO TUNE TO THIS PROGRAM, WHAT WOULD THE CHANCE HAVE BEEN THAT YOU WOULD HAVE CONTINUED LISTENING?	<u>3.33</u>			
8. WHAT IS YOUR OVERALL RATING FOR THIS SAMPLE PROGRAM?	<u>4</u>			
9. HOW INTERESTED WOULD YOU BE IN LISTENING TO OTHER INSTALLMENTS OF "ROCK 'N ROLL AVENUES"?	<u>3.67</u>			

The final group provided additional comments from a professional viewpoint. John David Buchanan, Program Director of WMMQ, recommended:

From a programming point of view, I would have liked to have seen the first segment split into two 10 minute segments. This would have let stations identify themselves more often, important during rating periods. Also, the name of the program, "Rock 'n Roll Avenues" should have been mentioned more often, along with the hostess' name. Overall, I thought the program was very innovative.

MSU Student Radio's Dawn Paepke contributed the following:

Great choice of songs in program! Voice sounded a little nasally - but not bad. Great info about bands. The show portrays good contrast between original songs & cover versions. Voice is very relaxed at times and stilted at others. Song segments at times were a little long - people might tune out. Production is good - good variety. Very good show. It wouldn't been great to hear more about the bands. The info you did give was great though.

WKAR Music Producer Dan Bayer suggested that:

Although there is nothing wrong with the voiceover, I do feel a more "commanding" delivery would further improve this already well done production.

Table 53 provides a comparison of the scores for each of the three groups and an average of all respondents to the questionnaire.

Table 53 - Questionnaire Averages Among Test Groups

<u>QUESTION</u>	<u>PRE-TEST</u>	<u>GENERAL</u>	<u>PROFESSIONAL</u>	<u>ALL</u>
1	4.42	4.38	4.33	4.39
2	4.17	3.96	4.33	4.07
3	3.42	4.12	4.00	3.91
4	3.92	4.35	4.67	4.27
5	4.17	3.83	4.67	4.05
6	3.33	3.46	3.83	3.48
7	2.17	3.50	3.33	3.11
8	4.00	4.04	4.00	4.02
9	3.33	3.46	3.67	3.45

The averages among the three test groups were relatively consistent for most questions. The first question, regarding the production quality of the program, received the highest rating of all the questions, with an average of all respondents of 4.39. The range of scores for the different questions varied from 3.11 (average) to 4.39 (good to

excellent). Two of the questions that received a significant difference in average scores between the groups dealt with the choice of music for this particular installment and how effectively the topic was covered. The professional test group granted the highest score for these two questions among the three groups. The question which received the greatest difference among group averages requested the respondent to determine the chance that they would continue to listen to the program if they had tuned to it. This question was designed to reflect personal interest in the sample installment.

The questionnaire provided valuable feedback on the sample program and "Rock 'n Roll Avenues" as a syndicated series. The scores received from the questionnaire and additional comments provided by the respondents suggest possible success on a commercial level.

Suggestions to be implemented include seeking professional voice talent for the host. A female host is still desired, but a professional voice talent with a smoother delivery would be more pleasant for the listening audience.

Certain changes in the format of the program would also be made. Dividing the first segment into two ten-minute segments would allow affiliates to break away for station identification. This change would be a benefit in marketing the program to prospective affiliates.

The structuring of the segments in the sample installment of "Rock 'n Roll Avenues" became redundant and predictable.

Many of the evaluators specifically noted that this predictability inhibited their listening enjoyment. Through the use of original and cover versions of the same song, the sample program was more apt to become redundant than other possible installments. Attention would be given in the creation of other installments of "Rock 'n Roll Avenues" to assure more variety in the format of the show.

Part Three:
CONCLUSION

NETWORK AND SYNDICATOR OPERATIONS

The network and radio syndication industry is made up of many very small companies and a number of large networks. No matter what the size of the company is, its survival depends on the number of affiliates obtained for programs and services. As mentioned in the previous studies, the survival rate for both individual programs and the suppliers of these programs is low. There are some success stories though.

In the 20 years since "American Top 40" made its debut on July 4, 1970, the countdown perennial has survived two boombust cycles in its namesake format, as well as the most-publicized host change in syndication when Shadove Stevens replaced Casey Kasem in 1988.²²

In R & R Program Supplier Guide '90, "American Top 40" reported over 400 affiliates.

Networks and syndicators must sell their programming to local radio stations. Even though these local stations occasionally search out programming through trade publications, such as R & R Program Supplier Guide '90, most affiliates are obtained through aggressive sales. All of the Lansing area program directors stated they were approached daily by syndicators selling new programs. Demonstration tapes of these new programs are sent to stations, either as a shortened sample or a full-length version of the show. Many demo's are sent in both forms so the program directors can listen to the sample first, and if interested, analyze the

program more in-depth through the full-length version.

Now that barter is the norm for provision in the network and syndication industry, the programs are usually sold to national advertisers as well. Nationally syndicated radio programs provide advertisers a well-documented target audience for their products and services. (See Appendix G - Premiere Radio Networks: 1989-1990 Advertisers).

Westwood's Pattiz believes the key to barter syndication is a company's ability to serve its advertisers as well as its stations. Westwood One's computerized system provides sponsors with weekly reports on how many listeners heard each of its spots in each market run.²³

With a greater number of affiliates, the networks and syndicators can charge more money for national advertising. It is also advantageous for the networks and syndicators to have the right affiliates. As WITL's Jay J. McCrae relates,

they want to be on the station that's gonna clear them the most net listeners, obviously, because all they're trying to do is get the most gross impressions.

Some networks and syndicators conduct outside research to determine the listenership of their programs. For example, research showed that Westwood One's "The Lost Lennon Tapes" drew 13.4 million listeners 18 and older for their three-hour kickoff of the weekly series. Westwood One

obtained the data from a phone poll by the R.H. Bruskin Omnitel research service. The research figure translates into 7.4% of all adult listeners in the U.S.²⁴

Feedback is also obtained periodically from affiliated program directors through questionnaires pertaining to their programs.

AFFILIATE RELATIONS

Network affiliates are required to air network commercials as part of their affiliation agreement. Public service announcements are sometimes substituted for paid commercials. The amount of network spots required varies according to the network and affiliated station. For example, WITL runs one minute of network spots per hour. An additional minute of network spots is required during two hours of each day. The fulfillment of the commercial requirement entitles the affiliate to pick up any of the news offerings desired in addition to a limited number of programs. Most network programs require the airing of additional barter commercials.

Network affiliates also receive first choice of network offerings for their market. If a program is declined, it can then be offered to other stations in the market. With both network and syndicated programming, market exclusivity, or the airing of a program on only one station in a certain market, exists.

Affidavits are written confirmations that network and barter commercials were aired by the affiliated stations. The local stations return the affidavits to the syndicators, usually indicating the date and time the program and commercials aired. (See Appendix H - Certificate of Performance for "Casey's Top 40"). Shows offered on a cash basis usually do not require affidavits, but sponsored

programs for noncommercial use include affidavits.

Contracts for syndicated programs vary in length through negotiations, but are often six months to one year. Most syndicators require a written notice in advance to cancel a program, a period which also varies in length, usually up to 90 days. (See Appendix I - The Broadcast Group Subscription Agreement).

SYNDICATION TRENDS

The radio network and syndication industry has undergone many changes in both structure and product during the last few years. Small and large syndicators have merged with the networks, causing many to predict the return of network radio as the backbone of the industry. In the fall of 1990, Westwood One announced the restructuring of their Westwood One Networks. Under the plan, the networks

will now be known as Westwood Mutual Broadcasting System (WMBS), Westwood NBC Radio Network (WNBC), Westwood Source Radio Network (WSRN), and the previously announced Westwood One News & Entertainment Radio Network (WONE).²⁵

Satellite format networks have also become prominent in the industry and provide local broadcasters with quality programming at a low cost. The growth of satellite music networks is expected to continue.

The last few years have also seen a resurgence of short-form programming. As a result, advertisers asked for Arbitron ratings based on the programs' actual airtimes.

The recent change to "exact-times" ratings for syndications has made air-slot placement even more crucial. Even with solid clearance numbers, it has become imperative that programs secure better time slots.²⁶

Because of undesirable time slot placement, many programs have recently failed to pull in a high enough cume to maintain national advertising, even though they were cleared on a large number of stations in the top markets.

Promotions have traditionally been a tool for local radio stations, but networks and syndicators have recently turned to contests as a way to entice advertisers, affiliates, and listeners. The last few years have seen a steady growth in the amount of contests carried on network and syndicated programs. Many, such as WITL's Dwayne Carver, downplay the importance of this trend.

Research shows that only about 10% of your audience participates in any contest at all. And that's your regular listeners, so you take the occasional listeners over the weekends, and the possibility of a successful promotion is really minuscule.

There has also been discussions of forming a trade association of networks and syndicators, but no further steps have been taken to follow this idea through. In his final Networks and Syndication column for Billboard, Peter Ludwig addresses the need for industry standards, but realizes that

a volunteer trade association would take a lot of man-hours and cooperation. In a cost-cutting era, volunteer time, travel expenses, and additional phone bills are not easily budgeted for. Cooperation is also difficult, in part, because of this industry's accepted practice of stealing more programming ideas than office paper clips.²⁷

Ludwig also reflects that

this industry has previously enjoyed about as much trust as the average used-car dealer.²⁸

A trade association would be especially helpful with the anticipated changes to occur in the next decade. The arrival of digital audio broadcast will cause many changes within the structure of the radio industry as a whole.

Until then, most industry professionals predict a trend towards more specialized syndication. Following in the footsteps of local radio, the networks and syndicators have begun to find their niche in the industry. Syndicators will continue to gear their overall programming more towards a particular format and audience.

SUMMARY

Syndication is a segment of the radio industry that has traditionally received limited attention. Almost all of the radio stations in the United States utilize some form of syndicated program or service. These programs and services are used either as the basis of a station's format or to augment a station's format. Presently, there are a large number of networks and syndicators providing an even larger number of programs and services to the radio community.

The range of programs offered in today's market varies widely. This is due to the many diversified formats that also exist in the radio industry. Most syndicated programs are designed for specific formats. This aids national sponsors in recognizing their target audiences. The lengths of programs, terms of provision, and program lifespan depend largely on the type of program and target format.

Public radio stations are more likely to utilize network and syndicated programming than most of their commercial counterparts. This is due to the fact that it is less expensive to run a syndicated program than to hire an adequate number of professional producers and announcers. For the same reason, stations adhering to a talk-based format, such as News/Talk, are also more likely to air an extensive amount of network and syndicated programming.

Popular music stations, on the other hand, carry a limited amount of syndication. These syndicated programs are usually aired on the weekends, a time when it is more cost-effective to run canned programming than to hire experienced announcers.

Radio syndication is indicative of the radio industry itself. Special programs often capture trends of the past in their presentation. More importantly, a special program can capture an up and coming trend in broadcasting and act as an innovator in the industry. Requiring a limited amount of airtime, syndicated programs can break away from a station's regular format and test audience response to new ideas.

The key to a syndicated program's success is discovering a new approach in capturing the audience. The initial audience for syndicated programs are the local radio stations since economic survival depends on the number of subscribers. With the arrival of exact-time ratings, the secondary audience, which consists of the general listening public, is becoming more important. Maintaining national sponsors now often depends on the number of listeners, not affiliates. Also, syndicated programs must provide a target audience similar to that of the national advertisers.

As a service to local radio stations and advertisers, networks and syndicators continually adapt to the needs of an ever-changing industry. With different programming needs and advancing technology, these networks and syndicators will

discover new methods to continue to accommodate their affiliates.

As a suggestion for further research, the networks and syndicators can be studied more extensively. Different aspects of their operations, such as employment, budgeting, and programming, can be addressed.

**Appendix A -
List of Syndicators**

ABOUT RADIO ENTERPRISES
5301 BALBOA BLVD.
SUITE C3
ENCINO, CA 91316

AD VANTAGE AUDIO
BOX 8057
PENSACOLA, FL 32505

ADVERTISERS BROADCASTING CO.
31 E. 28TH ST.
NEW YORK, NY 10016

AFTERGLOW PRODUCTIONS
6223 LOCHLEVIN COVE
MEMPHIS, TN 38119

ALAN SANDS PRODUCTIONS
SIX EAST 45TH ST., ROOM 1506
NEW YORK, NY 10017

ALCARE COMMUNICATIONS INC.
1503-05 WALNUT ST.
PHILADELPHIA, PA 19102

ALL PRODUCTIONS
BOX 19153
7025 REGNER RD.
SAN DIEGO, CA 92119-1941

ALTERNATIVE PROGRAMMING INC.
2603 OAK LAWN AVE.
DALLAS, TX 75219

ALTMAN PRODUCTIONS
3401 MACOMB ST., N.W.
WASHINGTON, DC 20016

AMERICA'S ROCK NETWORK
6577 E. CAMINO VISTA #4
ANAHEIM, CA 92807

AMERICAN IMAGE PRODUCTIONS
1719 WEST END AVENUE
SUITE 603
NASHVILLE, TN 37203

AMERICAN MEDIA
995 MCMILLAN ST. NW
ATLANTA, GA 30318

AMERICAN PIE
P.O. BOX 66455
LOS ANGELES, CA 90066

AMERICAN RADIO NETWORK
5287 W. SUNSET BLVD.
LOS ANGELES, CA 90027

AMERICAN RADIO PROGRAMS
1227 SPAZIER AVE.
GLENDALE, CA 91201

ANDY LEA'S REEL THING
1003 STANYAN STREET
SAN FRANCISCO, CA 94117

ART GOOD'S JAZZ TRAX
701 KETTNER, SUITE 204
SAN DIEGO, CA 92101

ARTHUR HENLEY PRODUCTIONS
234 FIFTH AVE.
NEW YORK, NY 10001

AUDIO CREATIONS
801 STARMOUNT AVE., NW
ROANOKE, VA 24019

BAILEY BROADCASTING SERVICES
3151 CAHUENGA BLVD. W.
SUITE 200
LOS ANGELES, CA 90068

BARRETT ASSOCIATES INC.
3205 PRODUCTION AVE.
OCEANSIDE, CA 92054

BERNARD-COUVANT MEDIA
605 ALCATRAZ AVE. N.
OAKLAND, CA 94609

BEST OF THE OLDIES RADIO NETWORK
15651 DICKENS ST., #115
ENCINO, CA 91436

BEYOND BOURBON JAZZ PRODUCTIONS
P.O. BOX 169-MO
MILFORD, CT 06460

BIDDICK CO.
20728 MCNULTY PL.
CANOGA PARK, CA 91306-2120

BONNEVILLE BROADCASTING SYSTEM
4080 COMMERCIAL AVE.
NORTHBROOK, IL 60062

BRADBURY COMMUNICATIONS
UNIT 103-333
2210 E. HIGHLAND
SAN BERNARDINO, CA 92404

BRAIKER RADIO SERVICES COMPANY
15375 S.E. 30TH, SUITE 300
BELLEVUE, WA 98007

BRAINSTORM PRODUCTIONS, INC.
3731 W. 165TH ST.
CLEVELAND, OH 44111

BROADCAST PROGRAMMING, INC.
2211 FIFTH AVE.
SEATTLE, WA 98121

BROWN BAG PRODUCTIONS
4134 S. EUDORA ST.
ENGLEWOOD, CO 80110

BULLET PRODUCTIONS
120 N. VICTORY, SUITE 102
BURBANK, CA 91502

CABLE CAR PRODUCTIONS
5054 GOLDEN DRIVE
SAN JOSE, CA 95129

CABSCOTT BROADCAST PRODUCTIONS
17 SEVENTH AVE.
LINDENWOLD, NJ 08021

CARDINAL COMMUNICATIONS INC.
10 E. 21ST ST.
NEW YORK, NY 10010

CARNEY PRODUCTIONS
1320 NORTH SYCAMORE AVENUE #110
LOS ANGELES, CA 90028

CARRIAGE HOUSE STUDIOS
119 W. HILL RD.
STAMFORD, CT 06902

CARTER WRIGHT ENTERPRISES
6533 HOLLYWOOD BLVD.
SUITE 201
HOLLYWOOD, CA 90028

CASS BROADCASTING INC.
MURRAY HILL STATION 367
NEW YORK, NY 10156

CENTURY NATIONAL ENTERTAINMENT
6430 SUNSET BLVD., SUITE 502
LOS ANGELES, CA 90028

CENTURY 21 PROGRAMMING
14444 W. BELLWOOD PARKWAY
DALLAS, TX 75244

CHARLES MICHELSON INC.
9350 WILSHIRE BLVD., SUITE 202
BEVERLY HILLS, CA 90212

CHICAGO RADIO SYNDICATE, INC.
1134 N. LA BREA
LOS ANGELES, CA 90038

CINEMA SOUND LTD.
311 W. 75TH ST.
NEW YORK, NY 10023

COLLINS BROADCAST SERVICES
174 KING HENRY COURT
PALATINE, IL 60067

COMMAND PRODUCTIONS
BOX 2223
SAN FRANCISCO, CA 94126

CONCEPT PRODUCTIONS
1224 COLOMA WAY
ROSEVILLE, CA 95661

CONTINUUM BROADCASTING NETWORK
208 E. 51ST., SUITE 1670
NEW YORK, NY 10022

COPLEY ENTERTAINMENT
30 WOODS GROVE
WESTPORT, CT 06880

COPLEY RADIO NETWORK
P.O. BOX 190
SAN DIEGO, CA 92112

COUNTDOWN USA
655 REDWOOD HIGHWAY
MILL VALLEY, CA 94941

COUNTRY-PHONICS
3805 H. STREET
EUREKA, CA 95501

CREATIVE PRODUCTION SERVICES
HALLE BLDG. 1226
EUCLID AVE., NO. 820
CLEVELAND, OH 44115-1802

CREATIVE RADIO NETWORK
7136 HASKELL AVE., SUITE 301
VAN NUYS, CA 91406

CREATIVE RADIO NETWORK
30961 W. AGOURA RD., SUITE 215
WESTLAKE, CA 91361

CUTLER PRODUCTIONS
1639 WESTWOOD BOULEVARD
LOS ANGELES, CA 90024

D.B. PRODUCTIONS
8 GREENLEA LANE
WESTON, CT 06883

DIGITAL PROGRAMMING, INC.
P.O. BOX 8008
VAN NUYS, CA 91409

DIGITAL RADIO NETWORK
43 BROADWAY
BROOKLYN, NY 11211

DIR BROADCASTING CORP.
32 EAST 57TH ST.
NEW YORK, NY 10022

DISCOVERY PRODUCTIONS INC.
315 CENTRAL PARK WEST/8E
NEW YORK, NY 10025

DONNELLY MEDIA
1440 EMPIRE CENTRAL, SUITE 350
DALLAS, TX 75247

DOUBLE THINK
BOX 14086
PINEDALE, CA 93650

DRAKE-CHENAULT ENTERPRISES, INC.
2000 RANDOLPH RD. SE
ALBUQUERQUE, NM 87106

DWJ ASSOCIATES INC.
295 MADISON AVE.
NEW YORK, NY 10017

EAGLE MEDIA PRODUCTIONS, LTD.
P.O. BOX 430
NORTH SALEM, NY 10560

EAGLE TELE-BROADCASTING
1441 YORK ST., SUITE 102
DENVER, CO 80206

EASYRIDERS RADIO NETWORK
BOX 3000
AGOURA HILLS, CA 91301

EFM MEDIA
825 7TH AVENUE
NEW YORK, NY 10019

ENTERPRISE PRODUCTIONS
BOX 9668
6925 TUJUNGA AVE.
N. HOLLYWOOD, CA 91609

ENTERTAINMENT RADIO INC.
11684 VENTURA BLVD., SUITE 589
STUDIO CITY, CA 91604-2652

EURAMCO INTERNATIONAL INC.
BOX 5434
BEVERLY HILLS, CA 90210

EVERETT ENTERPRISES
P.O. BOX 1327
BEVERLY HILLS, CA 90213

EXCEL COMMUNICATIONS/POWERPIPES
8960 SPRINGBROOK DRIVE #220
MINNEAPOLIS, MN 55433-5852

FAR WEST COMMUNICATIONS
120 N. VICTORY BLVD., #106
BURBANK, CA 91502

FARAONE COMMUNICATIONS INC.
315 E. 77TH ST.
NEW YORK, NY 10021-2253

FEATURES INTERNATIONAL
BOX 64503
VIRGINIA BEACH, VA 23464

FIRSTCOM BROADCAST SERVICES
13747 MONTFORT, SUITE 220
DALLAS, TX 75240

FRANK BENNETT MEDIA VENTURES
3131 HOMESTEAD ROAD, #17K
SANTA CLARA, CA 95051

GALAXIE PRODUCTIONS LTD.
BOX 2801
WASHINGTON, DC 20013

GARLIN SUND ENTERPRISES
7021 HATILLO AVE.
CANOGA PARK, CA 91306

GENERAL BROADCASTING CO. INC.
1167 TOWER RD.
SCHAUMBURG, IL 60195

GERT BUNCHEZ & ASSOCIATES INC.
SYNDICATED PROGRAM PRODUCTIONS
1001 N. MCKNIGHT RD., 4B
ST. LOUIS, MO 63132

GIVENS RADIO NETWORK
921 DOUGLAS AVENUE
ALTAMONTE SPRINGS, FL 32714

GLOBAL CONCEPTS PRODUCTIONS
70 BIRCH HILL RD.
WESTON, CT 06883

GLOBAL SATELLITE NETWORK
15477 VENTURA BLVD., SUITE 300
SHERMAN OAKS, CA 91403

GREAT DANE ENTERPRISES INC.
15238 MORRISON ST.
SHERMAN OAKS, CA 91403

GREATER MEDIA SERVICES INC.
BOX 859
EAST BRUNSWICK, NJ 08816

GRIZZELL PRODUCTIONS INC.
6033 W. CENTURY BLVD., SUITE 400
LOS ANGELES, CA 90045

GUTMAN & GUTMAN
230 PARK AVE.
NEW YORK, NY 10169

H-R PRODUCTIONS INC.
159 W. 53RD ST.
NEW YORK, NY 10019

HARTWEST PRODUCTIONS INC.
145 W. 55TH ST., SUITE 7D
NEW YORK, NY 10019

HIMAN BROWN
221 WEST 26TH ST.
NEW YORK, NY 10001

HMS COMMUNICATIONS
840 BATTERY ST.
SAN FRANCISCO, CA 94111

HOWARD RADIO-TV PRODUCTIONS
3918 W. ESTES AVE.
LINCOLNWOOD, IL 60645

IMAGES COMMUNICATION ARTS CORP
366 N. BROADWAY
JERICHO, NY 11753

INNERVIEW, INC.
8913 W. OLYMPIC BLVD., SUITE 201
BEVERLY HILLS, CA 90211

JAMES PAUL BROWN ENTERTAINMENT
6700 CENTINELA AVE., SUITE 100
CULVER CITY, CA 90230

JAMESON BROADCAST
1700 CONNECTICUT AVE. NW
SUITE 402
WASHINGTON, DC 20009

JIM OWENS & ASSOCIATES
1525 MCGAVOCK ST.
NASHVILLE, TN 37203

JIM WARREN ENTERTAINMENT
7080 HOLLYWOOD BLVD., SUITE 1002
HOLLYWOOD, CA 90028

JOHN DOREMUS INC.
875 N. MICHIGAN AVE.
CHICAGO, IL 60611

JOHN M. REANS RADIO PRODUCTION
3301 THIRD STREET
MOLINE, IL 61265

KALEIDOPHONIC JAZZ
3805 H ST.
EUREKA, CA 95501

KENETICS RADIO ENTERTAINMENT
1122 OCEAN AVE.
BROOKLYN, NY 11230

KNOCKERS*!
P.O. BOX 153
LA GRANGE, IL 60525

LBS RADIO
875 THIRD AVENUE
NEW YORK, NY 10022

LE ROY PRODUCTION
531 SOUTH ST.
PHILADELPHIA, PA 19147

LIBERTY HILL-ENTERTAINMENT
3000 TOWN CENTER, SUITE 777
SOUTHFIELD, MI 48075

LION AND FOX RECORDING INC.
1905 FAIRVIEW AVE. N.E.
WASHINGTON, DC 20002

MACCABEES/WHORF PRODUCTIONS
239 PILGRIM
BIRMINGHAM, MI 48009

MACRAE/DRUCK PRODUCTIONS
300 E. 40TH ST.
NEW YORK, NY 10016

MAGNO EMPIRE RECORDING STUDIOS
18 W. 45TH ST.
NEW YORK, NY 10036

MANHATTAN PRODUCTION MUSIC
300 W. 53RD ST.
SUITE 2A
NEW YORK, NY 10019

MARINA MUSIC PRODUCTION & NETWORK
BOX 3087
HOLLYWOOD, CA 90078

MCGHAN RADIO PRODUCTIONS
2527 JALMIA DRIVE
LOS ANGELES, CA 90046

MEDIA AMERICA
11 WEST 42ND STREET, 27TH FLOOR
NEW YORK, NY 10036

MEDIA GENERAL BROADCAST SERVICES
2714 UNION EXTENDED
MEMPHIS, TN 38112

MELCOR BROADCASTING COMPANY
380 LEXINGTON AVENUE
NEW YORK, NY 10168

MJI BROADCASTING INC.
666 FIFTH AVE., 34TH FLOOR
NEW YORK, NY 10103

MORRIS TRUMBLE & ASSOCIATES, INC.
139 FULTON ST., SUITE 917
NEW YORK, NY 10038

MOSS BROADCASTING COMM.
575 MAIN ST., SUITE 512
NEW YORK, NY 10044

MUDDY MITCH PRODUCTIONS
4315 AZALEA, SUITE 220
LISLE, IL 60532

MUSIC UNLIMITED PRODUCTIONS
763 TAFT DRIVE, SUITE G
ARLINGTON, TX 76011

MUSICWORKS, INC.
P.O. BOX 111390
NASHVILLE, TN 37211

NARWOOD PRODUCTIONS INC.
40 E. 49TH ST.
NEW YORK, NY 10017

NEER PERFECT PRODUCTIONS
1133 BROADWAY, ROOM 515
NEW YORK, NY 10010

NEW DIMENSIONS RADIO
BOX 410510
SAN FRANCISCO, CA 94141

OBLATE RADIO SYNDICATION
5901 W. MAIN, SUITE A
BELLEVILLE, IL 62223

O'CONNOR CREATIVE SERVICES
P.O. BOX 5432
PLAYA DEL REY, CA 90296

ON THE RADIO BROADCASTING
400 SUNRIDGE STREET
PLAYA DEL REY, CA 90293

OPUS PRODUCTIONS
7011 N. JAN MAR DRIVE
DALLAS, TX 75230

ORANGE PRODUCTIONS INC.
105 FORREST AVE.
NARBERTH, PA 19072

PARKINSON/PERLMAN PRODUCTIONS
PENTHOUSE 9
9200 SUNSET BLVD.
LOS ANGELES, CA 90069

PLANET PRODUCTIONS
P.O. BOX 3889
AUSTIN, TX 78764

PREMIERE RADIO NETWORKS INC.
6255 SUNSET BLVD., PH SUITE 2203
HOLLYWOOD, CA 90028-7423

PRO AUDIO MAKERS
1999 TEMPLE, UNIT B.
P.O. BOX 4087
LONG BEACH, CA 90804

PRODIGITAL INC.
3400 PENDLETON DRIVE
WHEATON, MD 20902

PROGRESSIVE MUSIC NETWORK
1069 10TH AVE. S.E.
MINNEAPOLIS, MN 55414

PROMEDIA
321 RIDER AVE.
NEW YORK, NY 10451

QUANTUM CONCEPTS UNLIMITED
12262 HYTHE STREET
MORENO VALLEY, CA 92387

RADIO ARTS INC.
210 NORTH PASS AVE., SUITE 106
BURBANK, CA 91505

RADIO DIRECT
3500 W. OLIVE, #790
BURBANK, CA 91505

RADIO EXPRESS
3575 CAHUENGA BLVD. W., SUITE 390
LOS ANGELES, CA 90068

RADIO LINKS
6333 GAYTON PLACE
MALIBU, CA 90265

RADIO MAINSTREET
BOX 7346
MINNEAPOLIS, MN 55407

RADIO PROGRAM SERVICES
BARRETT ASSOCIATES
3205 PRODUCTIONS AVENUE
OCEANSIDE, CA 92054

RADIO TODAY ENTERTAINMENT
211 W. 56TH ST., SUITE 3A
NEW YORK, NY 10019

RADIOWAVE
1040 GREENWICH ST.
SAN FRANCISCO, CA 94133

REAL RADIO CO.
127 GLEN SUMMER RD.
PASADENA, CA 91105

REMN COMMUNICATIONS CORP.
2 W. 45TH ST.
NEW YORK, NY 10036

RICHARD H. ROFFMAN ASSOCIATES INC.
697 WEST END AVE., SUITE 6A
NEW YORK, NY 10025

ROBERT MICHELSON INC.
127 WEST 26TH ST.
NEW YORK, NY 10001

ROCK AIR PRODUCTIONS
12021 WILSHIRE BLVD., SUITE 535
LOS ANGELES, CA 90025

SAM CHASE ASSOCIATES INC.
118 WEST 79TH ST.
NEW YORK, NY 10024

SAN FRANCISCO SOUND ARCHIVE
3421 CLEMENT STREET
SAN FRANCISCO, CA 94121

SANGRE PRODUCTIONS
9844 BUSINESS PARK DRIVE
SACRAMENTO, CA 95827

SATELLITE MUSIC NETWORK INC.
12655 NORTH CENTRAL EXPRESSWAY
SUITE 600
DALLAS, TX 75243

SECONDARI PRODUCTIONS LTD.
1015 33RD ST. N.W.
WASHINGTON, DC 20007

SEGUENTERTAINMENT
3421 CLEMENT STREET
SAN FRANCISCO, CA 94121

SHAW-SPELLING ASSOCIATES
520 BROADWAY, 4TH FLOOR
SANTA MONICA, CA 90401

SHEEN RADIO NETWORK
1515 NORTH FEDERAL HIGHWAY
BOCA RATON, FL 33432

SHERIDAN BROADCASTING NETWORK
1 TIMES SQUARE PLAZA, 18TH FLOOR
NEW YORK, NY 10036

SHERIDAN BROADCASTING NETWORK
75 E. WACKER DRIVE
CHICAGO, IL 60601

SHERIDAN BROADCASTING NETWORKS
411 7TH AVE.
PITTSBURG, PA 15219

SHERIDAN-ELSON COMMUNICATIONS
20 W. 37TH ST.
NEW YORK, NY 10018

SI COMMUNICATIONS
4001 W. MAGNOLIA BOULEVARD
BURBANK, CA 91506

SIGNAL PRODUCTIONS INC.
6223 SELMA AVE., SUITE 207
HOLLYWOOD, CA 90028

SIXTY-SECOND LP INC.
285 RIVERSIDE AVENUE, SUITE 300
WESTPORT, CT 06880

SJP ENTERPRISES
P.O. BOX 491097
LOS ANGELES, CA 90049

SJS ENTERTAINMENT CORP.
800 2ND AVENUE, 13TH FLOOR
NEW YORK, NY 10017

SOUNDSCAPES
1187 COAST VILLAGE RD.
SUITE 1-117
SANTA BARBARA, CA 93108

SOUTHCOTT PRODUCTIONS
BOX 33185
GRANADA HILLS, CA 91344

STUDIO 21 SOUND
635 MADISON AVE.
NEW YORK, NY 10022

SUNDAY NIGHT PRODUCTIONS
906 UNION STREET
SAN FRANCISCO, CA 94133

SUNDIAL PRODUCTIONS
24 COMMERCE ST., ROOM 1426
NEWARK, NJ 07102

SUNNY DAY PRODUCTIONS
1931 S.E. MORRISON
PORTLAND, OR 97214

SYNDICOM
550 PRICE AVE., SUITE 8
REDWOOD CITY, CA 94063

TALCO PRODUCTIONS
279 E. 44TH ST.
NEW YORK, NY 10017

TELEPROGRAMS INC.
8500 MELROSE AVE., SUITE 213
WEST HOLLYWOOD, CA 90069

THE ALBUM NETWORK INC.
120 N. VICTORY BLVD., 3RD FLOOR
BURBANK, CA 91502

THE BROADCAST CONNECTION
9 S.W. MONROE PARKWAY #1290
LAKE OSWEGO, OR 97035

THE BROADCAST GROUP
1605 NEW HAMPSHIRE AVE., N.W.
WASHINGTON, DC 10009

THE DICK CLARK PRODUCTIONS
3003 W. OLIVE AVE.
BURBANK, CA 91505

THE INTERVIEW FACTORY
P.O. BOX 615
VAN NUYS, CA 91408

THE MUSICAL SOUND REVIEW LTD.
2295 E. FIRST ST.
BROOKLYN, NY 11223

THE PETERSEN CO.
7656 SUNSET BLVD.
HOLLYWOOD, CA 90046

THE PRODUCTION GROUP
BOX 2004
ALEXANDRIA, VA 22320-1004

THE SOURCE
1700 BROADWAY
NEW YORK, NY 10019

THE SYNDICATE
1404 FRANKLIN ST., SUITE 410
OAKLAND, CA 94612

THOSE GUYS IN DETROIT INC.
BOX 499
FAIRFIELD, IA 52556

TRANSMEDIA
350 PACIFIC
SAN FRANCISCO, CA 94111

TRANSTAR RADIO NETWORK
660 SOUTH POINTE COURT
SUITE 300
COLORADO SPRINGS, CO 80906

TRIBUNE RADIO NETWORKS
435 NORTH MICHIGAN AVENUE
CHICAGO, IL 60611

UNIVERSAL AIRTIME
1850 N. ROSE AVE.
OXNARD, CA 93030

VAN WINKLE SYNDICATION
P.O. BOX 427
PORTLAND, OR 97207

VITT MEDIA INTERNATIONAL INC.
1114 AVENUE OF THE AMERICAS
NEW YORK, NY 10036

WEEDECK CORP.
1516 CROSSROADS OF THE WORLD
HOLLYWOOD, CA 90028

WESTERN FRONT BROADCASTING
4807 VAN NOORD AVENUE, SUITE 11
SHERMAN OAKS, CA 91423

WESTWOOD ONE
9540 WASHINGTON BLVD.
CULVER CITY, CA 90232-1985

WHEELER-LEWIS PRODUCTIONS
2899 AGOURA RD., SUITE 390
WESTLAKE VILLAGE, CA 91361

WOLD COMMUNICATIONS
3415 S. SEPULVEDA BLVD.
LOS ANGELES, CA 90034

WORLD BEAT
1463 SACRAMENTO ST., SUITE 1A
SAN FRANCISCO, CA 94109

WORLD WIDE SYNDICATIONS CORP.
781 58TH AVE. S.
ST. PETERSBURG, FL 33705

WQXR SYNDICATION
229 W. 43RD ST.
NEW YORK, NY 10036

ZIV INTERNATIONAL INC.
1875 CENTURY PARK E., SUITE 1610
LOS ANGELES, CA 90067

Appendix B -
Pilot Study Questionnaire

Company name:_____

Address:_____

Number of Employees:_____

Do you produce radio programs? Yes_____ No_____

How many programs do you currently produce?_____

Do you distribute radio programs? Yes_____ No_____

How many programs are you currently distributing?_____

How many stations do you distribute to?_____

How would you classify these programs?_____

Appendix C -
Pilot Study Respondent List

ABOUT RADIO ENTERPRISES
5301 BALBOA BLVD.
SUITE C3
ENCINO, CA 91316

AFTERGLOW PRODUCTIONS
6223 LOCHLEVIN COVE
MEMPHIS, TN 38119

AMERICAN PIE
P.O. BOX 66455
LOS ANGELES, CA 90066

BAILEY BROADCASTING SERVICES
3151 CAHUENGA BLVD. W.
SUITE 200
LOS ANGELES, CA 90068

BEST OF THE OLDIES RADIO NETWORK
15651 DICKENS ST., SUITE 115
ENCINO, CA 91436

BEYOND BOURBON JAZZ PRODUCTIONS
P.O. BOX 169-MO
MILFORD, CT 06460

BONNEVILLE BROADCASTING SYSTEM
4080 COMMERCIAL AVE.
NORTHBROOK, IL 60062-1892

BULLET PRODUCTIONS
120 N. VICTORY, SUITE 102
BURBANK, CA 91502

CENTURY 21 PROGRAMMING, INC.
14444 W. BELTWOOD PARKWAY
DALLAS, TX 75044

CHARLES MICHELSON INC.
9350 WILSHIRE BLVD., SUITE 202
BEVERLY HILLS, CA 90212

CINEMA SOUND LTD.
311 W. 75TH ST.
NEW YORK, NY 10023

COLLINS BROADCAST SERVICES
174 KING HENRY COURT
PALATINE, IL 60067

CONTINUUM BROADCASTING NETWORK
428 SHERWOOD DRIVE., SUITE 304
SAUSALITO, CA 94965

COPLEY ENTERTAINMENT
51 FOX STREET
BRIDGEPORT, CT 06605

COPLEY RADIO NETWORK
P.O. BOX 190
SAN DIEGO, CA 92112

CUTLER PRODUCTIONS
1639 WESTWOOD BOULEVARD
LOS ANGELES, CA 90024

DICK CLARK PRODUCTIONS, INC.
3003 W. OLIVE AVE.
BURBANK, CA 91510-7811

DICK BARTLEY PRODUCTIONS
8 GREENLEA LANE
WESTON, CT 06883

DRAKE-CHENAULT ENTERPRISES, INC.
2000 RANDOLPH RD. SE
ALBUQUERQUE, NM 87106

EAGLE MEDIA PRODUCTIONS, LTD.
P.O. BOX 430
NORTH SALEM, NY 10560

EFM MEDIA MANAGEMENT
825 7TH AVENUE, 4TH FLOOR
NEW YORK, NY 10019

ENTERTAINMENT RADIO INC.
11684 VENTURA BLVD., SUITE 589
STUDIO CITY, CA 91604-2652

FEATURES INTERNATIONAL
BOX 3140
CHESAPEAKE, VT 23320

FRANK BENNETT MEDIA VENTURES
3131 HOMESTEAD, SUITE 17-K
SANTA CLARA, CA 95051

GARLIN SOUND ENTERPRISES
7021 HATILLO AVE.
WINNETKA, CA 91306

GIVENS BROADCASTING DIVISION
921 DOUGLAS AVENUE
ALTAMONTE SPRINGS, FL 32714

GLOBAL SATELLITE NETWORK
15477 VENTURA BLVD., SUITE 300
SHERMAN OAKS, CA 91403

GREATER MEDIA SERVICES INC.
BOX 859
EAST BRUNSWICK, NJ 08816

HIMAN BROWN
285 CENTRAL PARK WEST
NEW YORK, NY 10024

HOWARD RADIO-TV PRODUCTIONS
3918 W. ESTES AVE.
LINCOLNWOOD, IL 60645

INNERVIEW, INC.
8913 W. OLYMPIC BLVD., SUITE 201
BEVERLY HILLS, CA 90211

IS INC./COUNTDOWN USA
655 REDWOOD HIGHWAY, SUITE 285
MILL VALLEY, CA 94941

JAZZ TRAX
701 KETTNER, SUITE 204
SAN DIEGO, CA 92101

JOHN M. REANS RADIO PRODUCTION
& PROGRAMS
3301 THIRD STREET
MOLINE, IL 61265

KALEIDOPHONICS/ALAN OLMSTEAD
3805 H ST.
EUREKA, CA 95501

KJD TELEPRODUCTIONS
30 WHYTE DRIVE
VOORHEES, NJ 08043

LBS RADIO
875 THIRD AVENUE
NEW YORK, NY 10022

LIBERTY HILL BROADCASTING
3000 TOWN CENTER, SUITE 777
SOUTHFIELD, MI 48075

LION AND FOX RECORDING INC.
1905 FAIRVIEW AVE. N.E.
WASHINGTON, DC 20002

MARK DRUCK PRODUCTIONS
300 E. 40TH ST.
NEW YORK, NY 10016

MEDIA GENERAL BROADCAST SERVICES
2714 UNION EXTENDED
MEMPHIS, TN 38112

MELCOR BROADCASTING COMPANY
380 LEXINGTON AVENUE
NEW YORK, NY 10168

MORRIE TRUMBLE & ASSOCIATES, INC.
139 FULTON ST., SUITE 917
NEW YORK, NY 10038

MUDDY MITCH PRODUCTIONS
4315 AZALEA, SUITE 220
LISLE, IL 60532

MUSIC UNLIMITED PRODUCTIONS
763 TAFT DRIVE, SUITE G
ARLINGTON, TX 76011

MUSICWORKS, INC.
128 HOLIDAY COURT, SUITE 114
FRANKLIN, TN 37064

NEER PERFECT PRODUCTIONS
1133 BROADWAY, ROOM 515
NEW YORK, NY 10010

NEW DIMENSIONS RADIO
BOX 410510
SAN FRANCISCO, CA 94141

O'CONNOR CREATIVE SERVICES
P.O. BOX 5432
PLAYA DEL REY, CA 90296

OBLATE MEDIA AND COMMUNICATION
5901 W. MAIN, SUITE A
BELLEVILLE, IL 62223-4409

ON THE RADIO BROADCASTING
3250 OCEAN PARK BLVD., #206
SANTA MONICA, CA 90405

PETERSEN COMMUNICATIONS
7656 SUNSET BLVD.
HOLLYWOOD, CA 90046

PREMIERE RADIO NETWORKS INC.
6255 SUNSET BLVD.
PENTHOUSE SUITE
HOLLYWOOD, CA 90028-7423

PRO AUDIO MAKERS
P.O. BOX 4087
SIGNAL HILL, CA 90804

PROGRESSIVE RADIO NETWORK
THE BREEZE
1069 10TH AVE. S.E.
MINNEAPOLIS, MN 55414

RADIO EXPRESS
3575 CAHUENGA BLVD. W.
SUITE 390
LOS ANGELES, CA 90068

RADIO LINKS
6333 GAYTON PLACE
MALIBU, CA 90265

RADIO TODAY ENTERTAINMENT
1776 BROADWAY
NEW YORK, NY 10019

REAL RADIO CO.
127 GLEN SUMMER RD.
PASADENA, CA 91105

RICHARD H. ROFFMAN ASSOCIATES
697 WEST END AVE.
NEW YORK, NY 10025

ROBERT MICHELSON INC.
127 WEST 26TH ST.
NEW YORK, NY 10001

SHEEN RADIO NETWORK
1515 NORTH FEDERAL HIGHWAY
SUITE 407
BOCA RATON, FL 33432

SI COMMUNICATIONS
4001 W. MAGNOLIA BOULEVARD
BURBANK, CA 91505

SIXTY-SECOND LP INC.
285 RIVERSIDE AVENUE, SUITE 300
WESTPORT, CT 06880

SOUNDSCAPES
1980 CLIFF DRIVE, SUITE 227
SANTA BARBARA, CA 93109

SUNDAY NIGHT PRODUCTIONS
906 UNION STREET
SAN FRANCISCO, CA 94133

SUNNY DAY PRODUCTIONS
1931 S.E. MORRISON
PORTLAND, OR 97214

TALCO PRODUCTIONS
279 E. 44TH ST.
NEW YORK, NY 10017

THE ALBUM NETWORK INC.
120 N. VICTORY BLVD., 3RD FLOOR
BURBANK, CA 91502

THE PRODUCTION GROUP
BOX 20004
ALEXANDRIA, VA 22307

THE BROADCAST GROUP
3333 K ST. NW, SUITE 77
WASHINGTON, DC 20007

TRANSMEDIA
350 PACIFIC
SAN FRANCISCO, CA 94111

TRIBUNE RADIO NETWORKS
TRIBUNE TOWER
435 NORTH MICHIGAN AVENUE
CHICAGO, IL 60611

UNISTAR RADIO NETWORKS
660 SOUTHPOINTE COURT
COLORADO SPRINGS, CO 80906

VOICES
P.O. BOX 153
LA GRANGE, IL 60525

WEEDECK RADIO NETWORK
1516 CROSSROADS OF THE WORLD
HOLLYWOOD, CA 90028

WESTERN FRONT BROADCASTING
4807 VAN NOORD AVENUE, SUITE 11
SHERMAN OAKS, CA 91423

WESTWOOD ONE RADIO NETWORK
9540 WASHINGTON BLVD.
CULVER CITY, CA 90232-1985

WHEELER/LEWIS PRODUCTIONS
2899 AGOURA RD., SUITE 390
WESTLAKE VILLAGE, CA 91361

WHORF PRODUCTIONS
5455 FOREST WAY
BLOOMFIELD HILLS, MI 48302

WORLD BEAT
P.O. BOX 884252
SAN FRANCISCO, CA 94188

WQXR RADIO STATIONS OF NYT
122 5TH AVENUE
NEW YORK, NY 10011

Appendix D -

Weekly Music Features for AOR Stations as Listed in
R & R Program Supplier Guide '90

"America's Rock Network Meltdown" (America's Rock Network) - Top 50 of hard rock/pop mainstream heavy metal - may be aired once or twice a week - ideal weekend programming.

"Blues Deluxe" (Music Unlimited) - Features blues and blues/rock tunes, with emphasis on more current material. Includes artist interviews, listener requests, and unsigned bands.

"Buried Treasure" (The Source) - Rare or hard-to-find music cuts.

"Classic CD's" (The Source) - In each episode, an artist guides us track-by-track through a classic rock release.

"Desert Island Discs" (MJI Broadcasting) - Each week celebrities from music, TV, film, and sports host a show featuring rock records they would take to a desert island.

"Flashback" (Radio Today Entertainment/LBS Radio) - Re-creates the era of "progressive radio" at its best; rock 'n' roll mixed with actual newscasts, commercials, comedy, and much more.

"High Voltage" (Westwood One) - Features the hottest in "headbanger" rock; includes a guest DJ segment and presents "pure rock"'s biggest artists live in concert.

"In Concert" (Westwood One) - Features rock's hottest talent, recorded live in concert throughout America.

"In The Studio" (SJS Entertainment/Album Network/Bullet Productions) - Making of significant rock albums, created as artists are brought back "in the studio" featuring the music and never before heard interviews.

"King Biscuit Flower Hour" (DIR Broadcasting) - Longest-running syndicated rock radio show in North America, featuring the world's greatest acts in concert for over 15 years.

"Don Kirchner's Musical Memories" (Denny Somach Productions) - Weekly profile of rock by topics.

"Legends Of Rock" (Westwood One/NBC Radio Network) - Weekly profile of a superstar artist.

"Live From Electric Ladyland" (SJS Entertainment/Album Network/Bullet Productions) - A rare opportunity to hear a live concert in a setting most conducive to high quality sound reproduction: a recording studio or soundstage.

"Lost Lennon Tapes" (Westwood One) - Features material taken from more than 300 hours of newly discovered recordings. Includes jam sessions, demos, in-studio conversations.

"The Live Show" (Radio Today Entertainment/ABC Radio Network) - Weekly multi-artist concert series showcasing the greatest acts in rock 'n' roll in the most electrifying performances of their careers.

"Masters Of Rock" (Radio Today Entertainment/LBS Radio) - Music-intensive words and interview series featuring exclusive career-spanning interviews with the giants of rock 'n' roll.

"Metalshop" (MJI Broadcasting) - Rock radio's original and most successful heavy metal show, featuring exclusive artist interviews, album premieres, and world class promotions.

"Monthly Specials" (Unistar Radio Networks) - Classic rock artist or group is featured each month, with music and artist interviews.

"A New Frontier Of Superstars" (Western Front Broadcasting) - An alternative/AOR interview show featuring top and up-and-coming artists. Also, the latest alternative news.

"Off The Record Specials" (Westwood One) - Music and interview program spotlighting the superstars of rock 'n' roll.

"Powercuts" (Global Satellite Network) - Hottest rock songs in the country along with interviews with the superstars. All the latest rock 'n' roll news and great prize giveaways.

"Rarities On Compact Disc" (On The Radio) - CD compilation of rare tracks by a particular highlighted artist.

"Reelin' In The Years" (Global Satellite Network) - Music of the '60s & '70s from a '90s perspective, plus fascinating lifestyle slices, vintage TV clips, interviews, and more.

"Rock Over London" (Radio Ventures, Inc.) - Rock Over London is available in both AOR and CHR formats, each version highlights the best new music from the UK and Europe.

"Rock Stars" (Radio Today Entertainment/SJS Entertainment) - Music-intensive series featuring chart-topping artists in revealing and personal interviews conducted by John Sebastian of Loving' Spoonful fame.

"Rockline" (Global Satellite Network) - Rockline puts listeners in touch with the biggest stars in Rock 'N Roll live every Monday night.

"Spin Radio Concert" (Entertainment Radio, Inc.) - Live to two-track concerts from small/medium avenues of popular music groups ranging from Ramones to 10,000 Maniacs.

"Superstar Concert Series" (Westwood One) - Live concert series featuring the hottest superstars in rock today.

"Ticket To Ride" (Denny Somach Productions) - Weekly Beatles show.

"Up Close" (Media America) - The best music interview series for AOR radio. Complete devotion to quality in production and writing, featuring rock's biggest artists.

"World Of Rock With Scott Muni" (DIR Broadcasting) - AOR program celebrating rock's great moments, with special guests, exclusive live recordings, "then and now" spotlights, and affiliate concert reports.

"Z-Rock 50 Hard Rock Countdown" (Satellite Music Network, Inc.) - America's only hard rock countdown with Madd Maxx delivered live. Excellent show to test hard rock format for market.

Appendix E -
Sample Program Script

ROCK 'N ROLL AVENUESSEGMENT 1:

(THEME FULL THEN UNDER AND FADE OUT)

WELCOME TO "ROCK 'N ROLL AVENUES," WHERE WE EXAMINE DIFFERENT MUSICAL STYLES AND TRENDS OF THE ROCK ERA. I'M LINDA BENNETT, AND THIS WEEK WE'LL LOOK AT THE INFLUENCE OF THE BLUES ON ROCK MUSIC, ILLUSTRATED THROUGH SOME CLASSIC BLUES TUNES THAT HAVE BEEN COVERED (OR RERECORDED) BY ROCK ARTISTS AND GROUPS. NO ONE CAN DENY THE IMPORTANCE OF THE BLUES AS THE ROOTS OF TODAY'S ROCK AND ROLL, AND THIS IS ESPECIALLY EVIDENT BY THE CONTINUING PRACTICE OF REMAKING THE MUSIC OF THE BLUES MASTERS. IT SEEMS FITTING TO BEGIN WITH A SONG BY ROBERT JOHNSON, POSSIBLY THE MOST INFLUENTIAL MUSICIAN IN THE EVOLUTION OF BOTH MODERN BLUES AND ROCK AND ROLL. YOU MAY HAVE HEARD THE SONG "CROSSROADS" BY CREAM, BUT YOU MAY NOT KNOW THAT IT WAS ORIGINALLY WRITTEN BY ROBERT JOHNSON AND CALLED "CROSS ROAD BLUES." AS THE LEGEND GOES, THE CROSSROADS IS WHERE ASPIRING MUSICIANS GO TO STRIKE THEIR DEAL WITH THE DEVIL, AS ROBERT JOHNSON CLAIMED TO HAVE DONE. HERE'S THE ORIGINAL "CROSS ROAD BLUES," RECORDED IN 1936, FOLLOWED BY CREAM'S "CROSSROADS," FEATURING ERIC CLAPTON, JACK BRUCE, AND GINGER BAKER.

(ROBERT JOHNSON, CREAM VERSIONS)

"CROSSROADS" WAS ALSO COVERED BY DUANE AND GREGG ALLMAN IN THEIR EARLY BAND, THE ALLMAN JOYS.

(ALLMAN JOYS VERSION)

LYNYRD SKYNYRD RECORDED THE ROBERT JOHNSON CLASSIC ON THEIR LIVE ALBUM "ONE MORE FROM THE ROAD."

(LYNYRD SKYNYRD VERSION)

EVEN THOUGH ROBERT JOHNSON ONLY RECORDED 29 SONGS DURING HIS BRIEF CAREER, HIS INFLUENCE IS STILL FELT TODAY. IN THE LINER NOTES OF "ROBERT JOHNSON - THE COMPLETE RECORDINGS," ERIC CLAPTON WROTE:

I HAVE NEVER FOUND ANYTHING MORE DEEPLY
SOULFUL THAN ROBERT JOHNSON. HIS MUSIC
REMAINS THE MOST POWERFUL CRY THAT I
THINK YOU CAN FIND IN THE HUMAN VOICE.

ERIC CLAPTON HAS COVERED MANY BLUES TUNES DURING HIS LONG CAREER. HE COVERED "CROSSROADS" WITH HIS EARLY BAND POWERHOUSE AND WITH DEREK AND THE DOMINOS, IN ADDITION TO CREAM. LET'S TRAVEL BRIEFLY THROUGH THE HISTORY OF THE BLUES AND DISCOVER IT'S PART IN THE CREATION OF AND ENDURING INFLUENCE ON ROCK AND ROLL.

THE EARLY BLUES OF THE LATE 19TH CENTURY WERE A PRODUCT OF THE RURAL BLACK EXPERIENCE. PERFORMERS TRAVELED FROM ONE BLACK COMMUNITY TO ANOTHER PLAYING GUITAR AND SINGING ABOUT THE PAIN OF POVERTY, HARD WORK, AND LOVE. THE BLUES AS A MUSICAL FORM IS CHARACTERIZED BY MICROTONES OR BENT NOTES AND IS BASED ON A 12-BAR PATTERN, CONSISTING OF 3 VOCAL LINES, EACH OF FOUR BARS. BY THE 1920S, THE BLUES HAD FOUND ITS WAY TO THE CITY AND TO THE RECORDING INDUSTRY. THE RESULT WAS WHAT WAS CALLED "RACE RECORDS," WHICH WERE TARGETED AT THE BLACK COMMUNITIES. BY THE LATE '40S AND EARLY '50S, RHYTHM AND BLUES SONGS HAD BEGUN TO GAIN A WIDER AUDIENCE. RECORD EXECUTIVES, OBSERVING THE SUCCESS OF THE SONGS FOUND ON "RACE RECORDS," BEGAN DISTRIBUTING COVER VERSIONS OF THESE SONGS BY WHITE PERFORMERS. THIS MARKED THE BEGINNING OF THE ROCK AND ROLL ERA. THE MOST SUCCESSFUL OF THE EARLY ROCK AND ROLLERS WAS UNDOUBTEDLY ELVIS PRESLEY. HIS FIRST RECORD WAS A COVER OF ARTHUR "BIG BOY" CRUDUP'S "THAT'S ALRIGHT." HE WENT ON TO RECORD MANY BLUES COVERS, INCLUDING THE HIT "HOUND DOG." EVEN THOUGH "HOUND DOG" WAS WRITTEN BY 2 YOUNG JEWISH MEN, LYRICIST JERRY LEIBER AND COMPOSER MIKE STOLLER, THE SONG WAS WRITTEN FOR AND RECORDED BY BLUES GREAT BIG MAMA THORNTON IN 1952.

(BIG MAMA THORNTON AND ELVIS PRESLEY VERSIONS)

IT WAS ALSO RECORDED BY JIMI HENDRIX.

(JIMI HENDRIX VERSION)

"HOUND DOG" CAN BE FOUND ON JOHN LENNON'S "LIVE IN NEW YORK CITY," RECORDED AT MADISON SQUARE GARDEN IN 1972.

(JOHN LENNON VERSION)

ALMOST 40 YEARS AFTER BIG MAMA THORNTON RECORDED THE ORIGINAL, ERIC CLAPTON RELEASED HIS RENDITION OF "HOUND DOG" ON HIS 1989 ALBUM, "JOURNEYMAN."

(ERIC CLAPTON VERSION)

EVEN THOUGH ROCK AND ROLL EVOLVED FROM THE RERECORDING OF THE BLUES BY WHITE PERFORMERS, IT WASN'T UNTIL THE BRITISH INVASION OF THE '60S THAT CREDIT WAS APPROPRIATELY GIVEN. THE BRITISH BLUES MOVEMENT ORIGINATED IN LONDON AND WAS PARTICULARLY WELL-RECEIVED WITH STUDENTS AT THE ART COLLEGES AND UNIVERSITIES. IN 1960, ALEXIS KORNER FORMED THE FIRST BRITISH BLUES GROUP AND CALLED IT BLUES INCORPORATED. MICK JAGGER WAS ONE OF ITS FIRST MEMBERS, AND AFTER A SHORT STAY WITH BLUES INCORPORATED, HE FORMED HIS OWN BLUES BAND WITH KEITH RICHARDS, BRIAN JONES, BILL WYMAN, AND CHARLIE WATTS - THE ROLLING STONES.

IN THE EARLY DAYS, THE STONES WERE ADAMANT ABOUT CALLING THEIR MUSIC RHYTHM AND BLUES, NOT ROCK AND ROLL, AND OPENLY ACKNOWLEDGED THEIR MANY BLUES INFLUENCES, INCLUDING HOWLIN' WOLF, WILLIE DIXON, AND MUDDY WATERS. IN FACT, THEY TOOK THEIR NAME FROM THE MUDDY WATERS SONG CALLED "ROLLING STONE." DURING THE STONES' FIRST AMERICAN TOUR THEY WERE ASKED TO APPEAR ON THE TELEVISION SHOW "SHINDIG," BUT AGREED ONLY AFTER HOWLIN' WOLF WAS ALLOWED TO BE BROUGHT IN TO DO A GUEST SPOT. MANY OF THEIR EARLY RECORDINGS WERE COVERS OF BLUES SONGS INCLUDING "I JUST WANT TO MAKE LOVE TO YOU," RECORDED BY MUDDY WATERS IN 1954 AND BY THE ROLLING STONES IN 1964.

(MUDDY WATERS AND ROLLING STONES VERSIONS)

FOGHAT, FORMED IN 1972 IN ENGLAND FROM THE REMAINS OF THE GROUPS SAVOY BROWN AND BLACK CAT BONES, ALSO COVERED THE SONG ON THEIR FIRST ALBUM.

(FOGHAT VERSION)

IRISH BORN VAN MORRISON RECORDED THE WILLIE DIXON CLASSIC ON HIS 1973 LIVE ALBUM ENTITLED "IT'S TOO LATE TO STOP NOW."

(VAN MORRISON VERSION)

THE AMERICAN BLUESMEN GAINED RECOGNITION IN EUROPE THROUGH THE AMERICAN FOLK BLUES FESTIVALS. BEGINNING IN 1962, THESE 3 - 4 WEEK TOURS PASSED THROUGH FRANCE, HOLLAND, GERMANY, DENMARK, SWEDEN, AND ENGLAND ANNUALLY. THE AUDIENCE COULD NOW HEAR THE MUSIC THEY CHERISHED THROUGH RECORDINGS, PERFORMED LIVE BY THE ORIGINAL ARTISTS. THE TOURS ALSO GAVE THE BRITISH INVASION BANDS THE OPPORTUNITY TO PICK UP ADDITIONAL MATERIAL TO COVER. THE ATTENTION GIVEN TO THE BLUES DURING THE FIRST WAVE OF THE BRITISH INVASION ENCOURAGED NOT ONLY THE BRITISH AUDIENCE, BUT ALSO THE AMERICAN AUDIENCE TO SEARCH OUT AND DISCOVER THE ROOTS OF ROCK AND ROLL. WHITE TEENAGERS BEGAN TO LISTEN TO BLACK RADIO STATIONS AND TRAVELED TO BLACK COMMUNITIES TO BUY RECORDS DISTRIBUTED AS "RACE RECORDS." WITH THE SECOND WAVE OF THE BRITISH INVASION DURING THE LATE '60S, BANDS SUCH AS CREAM, FLEETWOOD MAC, AND LED ZEPPELIN SOLIDIFIED THE BRITISH BLUES MOVEMENT. A SIMILAR MOVEMENT WAS OCCURRING IN THE UNITED STATES, LED BY BANDS SUCH AS THE GRATEFUL DEAD, THE DOORS, CANNED HEAT, AND VOCALISTS JANIS JOPLIN AND GRACE SLICK. EVEN THOUGH WIDESPREAD RECOGNITION WAS FINALLY GIVEN TO BLUES MUSIC IN THE CREATION AND ADVANCEMENT OF ROCK AND ROLL, THE PROFITS FROM COVER SONGS WERE NOT ALWAYS RECEIVED BY THE SONGWRITERS. LED ZEPPELIN PROPERLY CREDITED VERSIONS OF WILLIE DIXON'S "YOU SHOOK ME" AND "I CAN'T QUIT YOU BABY" ON THEIR FIRST ALBUM. BUT ON LED ZEPPELIN II, DIXON'S "BRING IT ON HOME" AND HOWLIN' WOLF'S "KILLING FLOOR" (WHICH WAS THE BASIS FOR ZEPPELIN'S "THE LEMON SONG") WERE NOT PROPERLY

CREDITED.

15 YEARS AFTER THE RELEASE OF LED ZEPPELIN II ANOTHER SUIT WAS FILED CONCERNING THE SIMILARITIES BETWEEN WILLIE DIXON'S "YOU NEED LOVE," PERFORMED BY MUDDY WATERS, AND ZEPPELIN'S "WHOLE LOTTA LOVE." OUT-OF-COURT SETTLEMENTS WERE REACHED FOR ALL THREE SONGS. HERE'S SONNY BOY WILLIAMSON AND LED ZEPPELIN PERFORMING DIXON'S "BRING IT ON HOME."

(SONNY BOY WILLIAMSON VERSION)

THE LED ZEPPELIN VERSION BEGINS AND ENDS IN FULL SONNY BOY STYLE, BUT THE BULK OF THE SONG IS PURE ZEPPELIN.

(LED ZEPPELIN VERSION)

THERE WERE ACTUALLY TWO SONNY BOY WILLIAMSON'S. THE FIRST WAS BORN JOHN LEE WILLIAMSON. THE SECOND SONNY BOY, WHO RECORDED "BRING IT ON HOME," WAS BORN RICE MILLER AND NAMED HIMSELF AFTER THE ORIGINAL. HE FIRST GAINED RECOGNITION THROUGH HIS WORK ON VARIOUS RADIO SHOWS, MOST SUCCESSFULLY ON KING BISCUIT TIME WHICH WAS SPONSORED BY THE INTERSTATE GROCERY COMPANY'S KING BISCUIT FLOUR AND BROADCAST ON KFFA OUT OF HELENA, ARKANSAS. SONNY BOY WAS SO SUCCESSFUL THAT INTERSTATE SOON BEGAN MARKETING SONNY BOY CORN MEAL. UP UNTIL HIS DEATH IN 1965, HE PERIODICALLY RETURNED TO HELENA TO CONTINUE HIS WORK ON KING BISCUIT TIME.

COMING UP NEXT WE HAVE A COUPLE OF BLUES COVERS BY AMERICAN ARTISTS, INCLUDING A TRADITIONAL SONG REMADE BY JANIS JOPLIN AND A HOWLIN' WOLF CLASSIC REMADE BY THE DOORS. STAY TUNED.

(THEME UNDER FRONTSPELL, UP FULL, AND OUT)

SEGMENT 2:

(THEME FULL, THEN UNDER, AND OUT)

WELCOME BACK TO "ROCK 'N ROLL AVENUES." WE'VE BEEN EXAMINING THE INFLUENCE OF THE BLUES ON ROCK MUSIC, AND PLAYING SOME BLUES CLASSICS THAT HAVE BEEN COVERED BY ROCK ARTISTS. DURING THIS SEGMENT WE'LL FOCUS ON THE RECORDING OF THE BLUES, BOTH IN THE FIELD AND IN THE STUDIO. NOT ALL OF THE ORIGINAL WRITERS OF THE OLDER BLUES SONGS ARE KNOWN SINCE TRADITIONAL SONGS THAT GREW OUT OF THE RURAL BLACK EXPERIENCE WERE PASSED FROM ONE COMMUNITY TO ANOTHER AND FROM ONE GENERATION TO THE NEXT, AND FINALLY CAPTURED THROUGH THE RECORDINGS OF EARLY MUSICIANS, SUCH AS LEADBELLY. BORN HUDDIE LEDBETTER IN 1888 IN LOUISIANA, LEADBELLY MOVED TO DALLAS AND DIVIDED HIS TIME BETWEEN PICKING COTTON AND PLAYING MUSIC IN LOCAL SALOONS. HE CONTINUALLY FOUND HIMSELF ON THE WRONG SIDE OF THE LAW AND DURING HIS THIRD PRISON TERM, HE WAS DISCOVERED AND RECORDED BY ALAN AND JOHN LOMAX.

THE LOMAXES WERE COMMISSIONED BY THE LIBRARY OF CONGRESS TO GATHER SOUTHERN FOLK SONG MATERIAL AND TRAVELED THROUGHOUT THE SOUTH COLLECTING FIELD RECORDINGS OF DELTA BLUESMEN. ONE TRADITIONAL SONG THAT LEADBELLY OFTEN PERFORMED WAS "C.C. RIDER," A SONG FIRST INCLUDED IN THE REPERTOIRE OF GERTRUDE "MA" RAINEY. MA RAINEY WAS A VAUDEVILLE ENTERTAINER WHO SANG MINSTREL AND POPULAR SONGS WITH A BLACK TENT SHOW CALLED THE RABBIT FOOT MINSTRELS. DURING HER TRAVELS SHE PICKED UP FOLK SONGS FROM THE LOCALS AND WORKED THEM INTO HER ACT. LEADBELLY RECORDED HIS VERSION OF "C.C. RIDER" IN 1935.

(LEADBELLY VERSION)

"C.C. RIDER" WAS ALSO RECORDED BY JOHN LEE HOOKER, WHO WAS BORN IN CLARKSDALE, MISSISSIPPI IN 1915. AFTER LIVING FOR SHORT PERIODS IN MEMPHIS AND CINCINNATI, HE SETTLED IN DETROIT IN 1943, WHERE HE FOUND EMPLOYMENT IN THE AUTOMOBILE INDUSTRY AND EVENTUALLY BEGAN HIS RECORDING CAREER.

(JOHN LEE HOOKER VERSION)

HERE'S "C.C. RIDER" FROM ONE OF JANIS JOPLIN'S EARLY PERFORMANCES, RECORDED IN AUSTIN, TEXAS BEFORE SHE MOVED TO SAN FRANCISCO AND GAINED RECOGNITION WITH BIG BROTHER AND THE HOLDING COMPANY.

(JANIS JOPLIN VERSION)

THE ANIMALS WERE ONE OF THE MORE INFLUENTIAL GROUPS IN INTRODUCING THEIR AUDIENCE TO THE BLUES DURING THE FIRST WAVE OF THE BRITISH INVASION. ORIGINALLY THE FOUR-PIECE ALAN PRICE COMBO, THE ADDITION OF SINGER ERIC BURDON IN 1962 CHANGED NOT ONLY THE NAME OF THE GROUP TO THE ANIMALS, BUT THEIR STYLE OF MUSIC TO RHYTHM AND BLUES.

THEIR "ANIMALIZATION" ALBUM FEATURED SEVERAL BLUES COVERS, INCLUDING A MORE ROCK-INFLUENCED VERSION OF "C.C. RIDER."

(ANIMALS VERSION)

DETROITER MITCH RYDER SCORED A NUMBER OF HITS IN THE '60S WITH HIS GROUP THE DETROIT WHEELS. THE 1965 HIT ENTITLED "JENNY TAKE A RIDE!" WAS HIS COMBINATION OF TWO DIFFERENT SONGS, LITTLE RICHARD'S "JENNY, JENNY" AND "C.C. RIDER."

(MITCH RYDER VERSION)

BRUCE SPRINGSTEEN OFTEN PERFORMS A MEDLEY OF MITCH RYDER HITS INCLUDING "JENNY TAKE A RIDE!" DURING HIS LIVE SHOWS. THIS TRIBUTE WAS CAPTURED ON THE 1979 BENEFIT ALBUM, NO NUKES.

(BRUCE SPRINGSTEEN VERSION)

EVEN THOUGH THERE WERE A NUMBER OF RECORD COMPANIES FOCUSING ON THE BLUES, THE RECORDINGS FROM CHESS RECORDS AND ITS SUBSIDIARY, CHECKER, WERE THE MOST INFLUENTIAL TO THE BRITISH INVASION BANDS. ORIGINALLY CALLED ARISTOCRAT, CHESS RECORDS WAS FOUNDED IN CHICAGO IN 1947 BY TWO POLISH-BORN JEWISH BROTHERS, LEONARD AND PHIL CHESS. THE CHESS BROTHERS NEVER WANTED TO CAPTURE THE FOLK ASPECT OF THE BLUES, THEY WANTED TO MAKE POPULAR RECORDS. THEY SET OUT TO RECREATE THE BLUES IN A MANNER THAT WOULD SUIT STUDIO RECORDING AND RESULT IN 3-MINUTE JUKEBOX SINGLES. THIS APPROACH LED TO THE WIDESPREAD SUCCESS OF THE BLUES AS A POPULAR MUSIC FORM. WITH THEIR FIRST BIG ARTIST, MUDDY WATERS, THE CHESS BROTHERS BEGAN TO FOCUS ON RECORDING THE ARTISTS WHO HAD MIGRATED TO CHICAGO FROM THE MISSISSIPPI DELTA. WILLIE DIXON, WHO SERVED AS THEIR RIGHT-HAND MAN, PERFORMED ROLES AS HOUSE BASSIST, STUDIO BAND LEADER, ARRANGER, PRODUCER, AND SONGWRITER. AS A SONGWRITER, DIXON WROTE COUNTLESS HITS FOR SUCH SINGERS AS MUDDY WATERS, SONNY BOY WILLIAMSON, LITTLE WALTER, AND HOWLIN' WOLF. HOWLIN' WOLF, WHOSE REAL NAME IS CHESTER BURNETT, RECORDED WILLIE DIXON'S "BACK DOOR MAN" IN 1960.

(HOWLIN' WOLF VERSION THEN THE DOORS VERSION AROUND NEXT COPY)

IT WAS ALSO RECORDED BY THE DOORS ON THEIR FIRST ALBUM IN 1967. THE DOORS' PSYCHEDELIC BLEND OF BLUES ROOTS AND SENSUAL VOCALS BY JIM MORRISON PROVIDED AN INTERESTING INTERPRETATION, AND "BACK DOOR MAN" REMAINED A CONCERT FAVORITE FOR BOTH THE BAND AND THEIR AUDIENCE.

COMING UP ON "ROCK 'N ROLL AVENUES" WE HAVE ANOTHER HOWLIN' WOLF CLASSIC, THIS TIME COVERED BY THE JEFF BECK GROUP AND BLUES/ROCKER GEORGE THOROGOOD PERFORMING THOSE MADISON BLUES.

(THEME UNDER FRONTSPELL, UP FULL, AND OUT)

SEGMENT 3:

(THEME FULL, THEN UNDER, AND OUT)

WE'VE BEEN EXPLORING THE INFLUENCE OF THE BLUES AS THE ROOTS OF ROCK MUSIC ON THIS WEEK'S INSTALLMENT OF "ROCK 'N ROLL AVENUES." THIS TRIBUTE TO THE BLUES WOULD NOT BE COMPLETE WITHOUT LISTENING TO SOME OF THE ROCK GUITARISTS WHOSE STYLES WERE GREATLY INFLUENCED BY THEIR BLUES COUNTERPARTS. LET'S BEGIN WITH JEFF BECK, ONE OF THE GREAT ROCK GUITARISTS THAT EMERGED FROM THE BRITISH R&B SCENE.

THE JEFF BECK GROUP, FEATURING RON WOOD ON BASS AND ROD STEWART ON VOCALS, RELEASED TWO ALBUMS BEFORE STEWART AND WOOD LEFT TO JOIN THE SMALL FACES. THE FIRST OF THE TWO ALBUMS, "TRUTH," WAS RECORDED IN 1968 AND FEATURED A COVER OF THE HOWLIN' WOLF CLASSIC "I AIN'T SUPERSTITIOUS," WHICH WOLF HAD RECORDED IN 1961.

(I AIN'T SUPERSTITIOUS MIX)

MISSISSIPPI-BORN GUITARIST ELMORE JAMES IS CREDITED WITH BRINGING THE DELTA BLUES BOTTLENECK GUITAR SOUND INTO A MORE MODERN ELECTRIC BLUES CONTEXT. HE HAD PICKED UP HIS STYLE PARTLY FROM HIS ASSOCIATION WITH ROBERT JOHNSON. HE ALSO PLAYED FREQUENTLY WITH SONNY BOY WILLIAMSON AND WAS FEATURED OCCASIONALLY ON SONNY BOY'S RADIO SHOWS. ELMORE JAMES RECORDED MANY SONGS DURING HIS CAREER, BUT ONLY A HANDFUL WERE RELEASED ON CHESS RECORDS, INCLUDING HIS "MADISON BLUES" IN 1960.

(ELMORE JAMES VERSION THEN GEORGE THOROGOOD VERSION AROUND NEXT COPY)

GEORGE THOROGOOD ALSO RECORDED "MADISON BLUES," BOTH LIVE AND IN THE STUDIO.

MODERN-DAY ROCK MUSICIANS HAVE ACKNOWLEDGED THEIR DEBT TO THE BLUES MUSICIANS THAT HELPED FORM WHAT IS TODAY KNOWN AS ROCK AND ROLL, AND MANY HAVE FOUND WAYS TO REPAY THE BLUES CULTURE FOR THEIR INFLUENCE. IN 1977, FOGHAT STAGED A BENEFIT CONCERT AT NEW YORK CITY'S PALLADIUM FOR THE ESTABLISHMENT OF A COLLECTION OF BLUES RECORDINGS AT THE LINCOLN CENTER LIBRARY OF THE PERFORMING ARTS. THE BAND NOT ONLY RAISED A SUBSTANTIAL AMOUNT OF MONEY FOR THE LIBRARY, BUT ALSO INTRODUCED THE AUDIENCE TO MUDDY WATERS AND JOHN LEE HOOKER. IN 1988, Z.Z. TOP TOURED THE COUNTRY WITH AN ELECTRIC GUITAR MADE OUT OF WOOD FROM MUDDY WATERS' CHILDHOOD CABIN RAISING FUNDS FOR THE MUDDY WATERS EXHIBITION AT THE DELTA BLUES MUSEUM, LOCATED IN MUDDY'S HOMETOWN OF CLARKSDALE, MISSISSIPPI. ROCK MUSICIANS HAVE ACKNOWLEDGED THEIR DEBT TO THE BLUES, AND ON OCCASION HAVE ALSO BEEN GIVEN THE OPPORTUNITY TO PERFORM WITH THE MUSICIANS WHO GREATLY INFLUENCED THEM. THROUGH PARTICIPATION IN THE AMERICAN FOLK BLUES FESTIVALS, SONNY BOY WILLIAMSON WAS INTRODUCED TO SUCH GROUPS AS THE YARDBIRDS AND THE ANIMALS. DURING 1963 AND 1964 HE WROTE AND RECORDED NEW SONGS WITH THE YARDBIRDS, FEATURING ERIC CLAPTON ON LEAD GUITAR. THE YARDBIRDS MADE CHICAGO THEIR HOME BASE WHEN THEY TOURED AMERICA IN THE MID-60S, AND ALSO RECORDED THEIR 1965 SINGLE "SHAPES OF THINGS" AT CHESS RECORDS. THE ANIMALS ALSO PERFORMED WITH SONNY BOY WILLIAMSON IN THEIR HOMETOWN OF NEWCASTLE, ENGLAND.

THEY INCLUDED A VERSION OF THE WILLIE DIXON SONG THAT AWARDED HIM HIS FIRST #1 R&B CHART HIT THROUGH THE VOICE OF LITTLE WALTER. HERE'S LITTLE WALTER, AND SONNY BOY WILLIAMSON WITH THE ANIMALS SINGING ABOUT "MY BABE."

(LITTLE WALTER AND SONNY BOY WILLIAMSON VERSIONS)

STEVE MILLER ALSO INCLUDED THE SONG ON HIS ALBUM "LIVING IN THE 20TH CENTURY."

(STEVE MILLER VERSION)

THE RERECORDING OF BLUES SONGS BY ROCK BANDS HAS HELPED TO KEEP POSSIBLY THE MOST INFLUENTIAL GENRE OF MUSIC ALIVE AND GROWING. WE'LL WRAP UP THIS WEEK'S EDITION OF "ROCK 'N ROLL AVENUES" NEXT WITH A TUNE BY BIG JOE WILLIAMS THAT HAS BEEN COVERED BY SUCH GROUPS AS THE AMBOY DUKES, THEM, AND AC/DC.

(THEME MUSIC UNDER FRONTSPELL, UP FULL, AND OUT)

SEGMENT 4:

(THEME FULL, THEN UNDER, AND OUT)

WELCOME BACK TO "ROCK 'N ROLL AVENUES." WE'VE BEEN LISTENING TO BLUES SONGS THAT HAVE BEEN RERECORDED BY ROCK ARTISTS AND GROUPS. THE WIDE RANGE OF ARTISTS THAT HAVE COVERED THE BLUES IS EVIDENT BY THE DIFFERENT RENDITIONS OF "BABY, PLEASE DON'T GO." TAKEN FROM PAPA HARVEY HULL AND LONG CLEVE REED'S "DON'T YOU LEAVE ME HERE," WHICH WAS RECORDED IN 1927, BIG JOE WILLIAMS RECORDED THE ORIGINAL "BABY, PLEASE DON'T GO" IN 1941.

(BIG JOE WILLIAMS VERSION)

VAN MORRISON'S EARLY GROUP, THEM, HAD A HIT WITH IT IN 1965, AND THEIR VERSION WAS SELECTED AS THE THEME FOR THE BRITISH TELEVISION SHOW "READY STEADY GO."

(THEM VERSION)

"BABY, PLEASE DON'T GO" WAS ALSO RECORDED BY TED NUGENT AND THE AMBOY DUKES.

(TED NUGENT AND THE AMBOY DUKES VERSION)

AC/DC INCLUDED THE BIG JOE WILLIAM'S CLASSIC ON THEIR "'74 JAILBREAK" ALBUM, RECORDED IN THEIR HOME COUNTRY OF AUSTRALIA.

(AC/DC VERSION)

BILL WYMAN AND CHARLIE WATTS RECORDED THEIR VERSION OF "BABY, PLEASE DON'T GO" WITH WILLIE AND THE POOR BOYS, THEIR PROJECT OUTSIDE OF THE ROLLING STONES.

(WILLIE AND THE POOR BOYS VERSION)

BASED ON A 64-YEAR OLD SONG, "BABY, PLEASE DON'T GO" ILLUSTRATES THE LONGEVITY OF THE BLUES. ROCK AND ROLL BEGAN WITH WHITE PERFORMERS COVERING THE MUSIC OF THE BLUES, AND THAT PRACTICE CONTINUES TODAY. THE ROCK AND ROLL HALL OF FAME HAS RECOGNIZED THE CONTRIBUTIONS OF THE BLUES THROUGH THE INDUCTION OF SUCH BLUES PERFORMERS AS ROBERT JOHNSON, LEADBELLY, AND MUDDY WATERS, AND PROMOTER LEONARD CHESSE. WE'LL LEAVE YOU WITH A MUDDY WATERS SONG THAT SAYS IT ALL, "THE BLUES HAD A BABY AND THEY NAMED IT ROCK AND ROLL."

(BLUES HAD A BABY UNDER FRONTSPELL, UP FULL, AND OUT - CROSS-FADE INTO THEME MUSIC, UP FULL THEN UNDER)

THANKS FOR LISTENING, I'M LINDA BENNETT. THEME MUSIC WAS WRITTEN AND PERFORMED BY KEN TANNER. NEXT WEEK ON "ROCK 'N ROLL AVENUES" WE'LL EXPLORE PSYCHEDELIC SAN FRANCISCO WITH MUSIC FROM JEFFERSON AIRPLANE, QUICKSILVER MESSENGER SERVICE, AND JANIS JOPLIN.

(MUSIC UP FULL, THEN OUT)

PROMO - :30

(MUSIC FULL THEN UNDER)

HI, THIS IS LINDA BENNETT. DON'T MISS THIS WEEK'S INSTALLMENT OF "ROCK 'N ROLL AVENUES," WHEN WE EXAMINE THE INFLUENCE OF THE BLUES ON ROCK MUSIC. YOU'LL HEAR "CROSSROADS" BY CREAM AND THE ORIGINAL VERSION BY ROBERT JOHNSON. YOU'LL ALSO HEAR COVERS FROM ARTISTS SUCH AS THE DOORS AND STEVE MILLER, AND THEIR ORIGINAL VERSIONS FROM HOWLIN' WOLF AND LITTLE WALTER. IT'S A BLUES FEST - ON THIS WEEK'S "ROCK 'N ROLL AVENUES."

(MUSIC FULL THEN OUT)

Appendix F -
Sample Program Questionnaire

"ROCK 'N ROLL AVENUES" QUESTIONNAIRE

YOU ARE ABOUT TO LISTEN TO A SAMPLE INSTALLMENT OF "ROCK 'N ROLL AVENUES," A ONE-HOUR WEEKLY MUSIC FEATURE TARGETED AT ALBUM-ORIENTED AND CLASSIC ROCK RADIO STATIONS. EACH WEEK A DIFFERENT STYLE OR TREND OF ROCK MUSIC IS FEATURED. THE FOCUS OF THE SAMPLE PROGRAM IS THE INFLUENCE OF THE BLUES ON ROCK MUSIC. THE PROGRAM IS DESIGNED TO RUN IN FOUR SEGMENTS, WITH 10 1/2 MINUTES OF COMMERCIAL BREAKS BETWEEN THE SEGMENTS. THE QUESTIONNAIRE CONSISTS OF TWO PARTS: THE FIRST PART WILL HELP TO DETERMINE YOUR LISTENING HABITS, AND THE SECOND PART IS SPECIFIC TO "ROCK 'N ROLL AVENUES." PLEASE FILL OUT THE QUESTIONNAIRE AFTER LISTENING TO THE PROGRAM. THANK YOU FOR YOUR COOPERATION.

PART 1:

WHAT IS YOUR AGE? _____

ARE YOU MALE / FEMALE? (PLEASE CIRCLE ONE)

APPROXIMATELY HOW MUCH TIME DO YOU SPEND LISTENING TO THE RADIO EACH WEEK?
(PLEASE CIRCLE THE APPROPRIATE LETTER)

- | | | |
|-----------------------|---------------------|-----------------|
| A. LESS THAN ONE HOUR | B. 1 TO 4 HOURS | C. 5 TO 9 HOURS |
| D. 10 TO 14 HOURS | E. 15 HOURS OR MORE | |

WHAT RADIO STATIONS DO YOU LISTEN TO MOST IN THE LANSING AREA? (PLEASE LIST UP TO THREE STATIONS BY CALL LETTERS, FREQUENCY, OR NAME - FOR EXAMPLE - WJXQ, 106.1 FM, OR Q106).

DO YOU LISTEN TO ANY NATIONALLY SYNDICATED RADIO PROGRAMS, EITHER IN PART OR IN THEIR ENTIRETY? (EXAMPLES OF SYNDICATED PROGRAMS ARE "CASEY'S TOP 40," "NATIONAL LAMPOON'S TRUE FACTS," AND "THE LOST LENNON TAPES.") _____

PLEASE LIST ANY SYNDICATED PROGRAMS YOU OCCASIONALLY LISTEN TO?

PART 2:

PLEASE USE THE FOLLOWING SCALE TO ANSWER THE QUESTIONS IN PART 2.

1	2	3	4	5
POOR	BELOW AVERAGE	AVERAGE	GOOD	EXCELLENT

HOW WOULD YOU RATE THE PRODUCTION QUALITY OF THIS PROGRAM? _____

HOW WOULD YOU RATE THE WRITING OF THIS PROGRAM? _____

HOW WOULD YOU RATE THE ORGANIZATION OF THIS PROGRAM? _____

HOW WOULD YOU RATE THE CHOICE OF MUSIC FOR THIS PARTICULAR TOPIC? _____

HOW WELL DO YOU THINK THE TOPIC WAS COVERED IN TERMS OF THE INFORMATION PRESENTED? _____

WHAT WAS YOUR GENERAL ATTENTIVENESS DURING THIS PROGRAM? _____

IF YOU HAD HAPPENED TO TUNE TO THIS PROGRAM, WHAT WOULD THE CHANCE HAVE BEEN THAT YOU WOULD HAVE CONTINUED LISTENING? _____

WHAT IS YOUR OVERALL RATING FOR THIS SAMPLE PROGRAM? _____

HOW INTERESTED WOULD YOU BE IN LISTENING TO OTHER INSTALLMENTS OF "ROCK 'N ROLL AVENUES"? _____

IF YOU HAVE ANY ADDITIONAL COMMENTS OR SUGGESTIONS, PLEASE WRITE THEM IN THE SPACE PROVIDED BELOW AND/OR ON THE BACK OF THIS PAGE.

THANKS ONCE AGAIN FOR YOUR COOPERATION!!!

Appendix G -

Premiere Radio Networks: 1989-1990 Advertisers

PREMIERE

RADIO NETWORKS

NEW YORK • LOS ANGELES • CHICAGO

1989 - 1990 ADVERTISERS

ALKA SELTZER	DURACELL	METROPOLITAN LIFE	SHOWER TO SHOWER
ANHEUSER-BUSCH	DURATION	M & M/MARS	SNICKERS
A.T. & T.	EASTERN AIRLINES	MILES LABORATORIES	TELEDISC
BAIN DE SOLEIL	EDGE SHAVING GEL	MRS. PAUL'S	TODAY SPONGE
BENIHANA RESTAURANTS	ENJOI PERFUME	NBC-TV	TOYS-R-US
BENYLIN	FOX BROADCASTING	NESTEA	TRANSWORLD CINEMA
BLACK & DECKER	FRITO LAY	NESTLES	TRIDENT
BUBBLICIOUS	GENERAL FOODS	NISSAN	TWENTIETH CENTURY FOX
BURGER KING	GERERAL MILLS	O. B. TAMPONS	UNITED STATES AIR FORCE
BUTTERFINGER-NABISCO	GINGISS FORMAL WEAR	OXY	UNITED STATES ARMY
CAMPBELL SOUP CO.	GOODYEAR	PARAMOUNT PICTURES	UNITED STATES MARINES
CANNON FILMS	GREYHOUND	PARKS INN	UNITED STATES NAVY
CBS-TV	G.T.G. ENTERTAINMENT	PERT PLUS	UNITED STATES POSTAL SERVICE
CERTS	HALLS	PILGRIM PRIDE CHICKEN	UNIVERSAL PICTURES
CLEAR BY DESIGN	HEAD & SHOULDERS	PLAYTEX	VELAMINTS
CLORETS	HERSHEY	PREGO	VINTNERS INTERNATIONAL
COCA-COLA	JOHNSON & JOHNSON	PROCTOR & GAMBLE	VOLKSWAGON
COLUMBIA PICTURES	KODAK BATTERIES	RADIO SHACK	WARNER BROS.
CONDUCTOR BATTERIES	KODAK FILM	RAISINETS	WARNER-LAMBERT
DENTYNE	LEVI STRAUSS & CO.	RALSTON-PURINA	WEINTRAUB ENTERTAINMENT
DERMOPLAST	LISTERINE	REMINGTON SHAVERS	WILD MUSK COLOGNE
DODGE TRUCKS	MAGNAVOX	RUBBERMAID	
DOMINOS PIZZA	MAXWELL HOUSE	RUFFLES	
DORITOS	MAYBELLINE	SCHICK	

Appendix H -
Certificate of Performance for "Casey's Top 40"



WESTWOOD ONE COMPANIES

8956 Washington Boulevard • Culver City, California 90232-2326 • (213) 840-4000

CERTIFICATE OF PERFORMANCE

CASEY'S TOP 40

Show #91-05 for the weekend of February 2-3, 1991

NATIONAL SPOTS AIRED WITHIN THE PROGRAM

Segment 1 -
:30 T.G.I. Friday's
:30 Doritos Jumpin' Jacks

Segment 5 -
:30 Close Up
:30 Flintstones Vitamins

Segment 10 -
:30 Flintstones Vitamins
:30 Gateway Ed. Tools

Segment 15 -
:30 Drixoral
:30 Doritos Jumpin' Jacks

Segment 20 -
:30 Rice-A-Roni
:30 Drizal

Segment 2 -
:30 Halls
:30 Hershey's Kit Kat
:60 Marriott Hotels

Segment 7 -
:30 Greyhound
:30 T.G.I. Friday's

Segment 11 -
:30 Hershey's Kit Kat
:30 Greyhound
:60 Jolly Time Popcorn

Segment 16 -
:30 Greyhound
:30 Close Up

Segment 21 -
:30 Halls
:30 Flintstones Vitamins

Segment 3 -
:30 L'Eggs Underalls
:30 Drizal

Segment 8 -
:30 Halls
:30 Doritos Jumpin' Jacks

Segment 13 -
:30 T.G.I. Friday's
:30 L'Eggs Underalls

Segment 17 -
:30 Halls
:30 Hershey's Kit Kat
:60 Marriott Hotels

Segment 22 -
:30 T.G.I. Friday's
:30 Doritos Jumpin' Jacks

Segment 4 -
:30 U.S. Navy
:30 Reynolds Sure Seal

Segment 9 -
:30 Rice-A-Roni
:30 Drixoral

Segment 14 -
:30 U.S. Navy
:30 Hall's

Segment 19 -
:30 T.G.I. Friday's
:30 Gateway Ed. Tools

Segment 23 -
:60 Dodge Trucks
:60 Marriott Hotels

I hereby acknowledge and attest that the above Westwood One Radio Program including all national sponsor commercials, aired undedited on the following date and time:

AIR DATE: AIR TIME: AM or PM

Please sign and return this Certificate of Performance to Westwood One in the return envelope provided by **February 18, 1991**.

Authorized Signature _____

Please Print Name _____

Call Letters



SUN BA

2

This Certificate of Performance is good for one (1) week ONLY, Monday thru Sunday (between the hours of 6 A.M. and midnight). The above is a true and accurate Certificate of Performance and may be verified against the Operation Log of the above radio station by Westwood One or its representatives.

Appendix I -

The Broadcast Group Subscription Agreement

The Broadcast Group

3333 K Street NW Suite 77
 Washington DC 20007
 202-337-3111

SUBSCRIPTION AGREEMENT

Return this agreement to The Broadcast Group for rights to broadcast *Leonard Maltin On Video*.

This constitutes an agreement between radio station _____ and The Broadcast Group (BG). BG agrees to provide the program *Leonard Maltin On Video* to the station commencing on the date indicated below. This contract is continuous and self-renewing and may be terminated by either party thirteen weeks after the start date with a three week advance written notice.

GENERAL TERMS AND CONDITIONS

The program must be broadcast at least once daily (Monday-Friday) between the hours of 6AM and 7PM, local time. This primary broadcast must include the national commercial(s). Additional broadcasts need not include the national commercial(s).

SPECIAL PROVISIONS _____

 _____**START DATE** _____

The Broadcast Group acknowledges responsibility to provide programming free of libel, slander and personal attack so long as programming it provides is broadcast without additions or deletions of any kind whatsoever. Notwithstanding, station retains full right to determine, select, supervise and control program content, and as with all other programs from all sources, licensee is ultimately responsible for program content.

Station shall not permit broadcast of programs provided by BG on any other station of any kind or class whatsoever and shall take all reasonable efforts to prevent or stop such prohibited broadcasts.

Company Name _____**City of License** _____**Address** _____

 _____**Name (Please Print)** _____**Title** _____**Signature** _____**Telephone** _____**Date** _____

Accepted for The Broadcast Group By: _____

Date _____

The Broadcast Group reserves the right of final selection of affiliations for any of its programs

LIST OF REFERENCES

LIST OF REFERENCES

- ¹Billboard, May 21, 1988, p. 16.
- ²Keith, Michael C. Radio Programming: Consultancy and Formatics, Boston: Focal Press, 1987, p. 9.
- ³Radio & Records Program Supplier Guide '90, p. 3.
- ⁴Keith, pp. 9 - 10.
- ⁵Billboard, December 5, 1987, p. 12.
- ⁶Billboard, November 7, 1987, p. 16.
- ⁷Billboard, August 1, 1987, p. 4.
- ⁸Billboard, September 23, 1989, p. 12.
- ⁹Keith, p. 67.
- ¹⁰Billboard, October 29, 1988, p. 16.
- ¹¹College Broadcaster, October, 1989, p. 23.
- ¹²College Broadcaster, January, 1990, p. 16.
- ¹³Keith, p. 104.
- ¹⁴College Broadcaster, October, 1989, p. 19.
- ¹⁵Keith, p. 150.
- ¹⁶Keith, p. 81.
- ¹⁷Billboard, May 4, 1991, p. 16.
- ¹⁸Keith, p. 20.
- ¹⁹Keith, p. 118.
- ²⁰College Broadcaster, October, 1989, p. 22.
- ²¹Keith, p. 93.

²²Billboard, July 7, 1990, p. 17.

²³Clift, Charles III and Archie Greer. Broadcast Programming, Washington, D.C.: University Press of America, 1981, p. 145.

²⁴Billboard, February 20, 1988, p. 23.

²⁵Billboard, September 1, 1990, p. 17.

²⁶Billboard, April 23, 1988, p. 20.

²⁷Billboard, June 17, 1989, p. 17.

²⁸Ibid.

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